

# THE SOUTHERN SPEECH JOURNAL

MARCH, 1953

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## THE SOUTHERN SPEECH JOURNAL

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# The Southern Speech Journal

VOLUME XVIII

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NUMBER 3

## ASPECTS OF CURRENT RESEARCH IN THE HISTORY OF SPEECH EDUCATION

DOUGLAS EHNINGER\*

### I.

It is manifestly impossible within the limits of a short paper to review systematically the very considerable amount of current research in the history of speech education. Therefore, what I shall have to say will necessarily be both cursory and selective.

Moreover, as an initial limiting principle I shall arbitrarily exclude from my remarks that body of work on the history of speech training in America which will soon culminate in the publication of the volume being sponsored by the national Association.<sup>1</sup>

In general, however, it should be pointed out that this proposed volume represents the single organized attack now being made by a group of scholars upon any aspect of the history of speech education. Thus, the great bulk of current work in the field is the product of independent students pursuing their own specialized lines of interest. In the first part of this paper I shall attempt to summarize certain of the basic trends which this independent research exhibits. Then I shall describe several problems, as yet largely untouched, toward which attention might well be directed in future years. For the sake of convenience my discussion is organized in terms of the commonly recognized historical eras.

### II.

Turning first to the so-called ancient or classical period, it may be said that during recent years there has been a marked revival of

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<sup>1</sup>For information concerning this volume write to Dr. Karl R. Wallace, Department of Speech, University of Illinois, Urbana, Illinois.

interest in *declamatio* as a school exercise. In 1949 the British scholar S. F. Bonner published what is undoubtedly one of the most important works on ancient rhetorical training to appear in some decades. This volume, *Roman Declamation in the Late Republic and Early Empire*,<sup>2</sup> presents an exhaustive analysis of the subjects and organizational patterns employed in student speeches and discusses the prevailing attitudes toward this type of speaking experience. In addition, Bonner skilfully relates declamation to the culture of the Silver Age.

A shorter but hardly less pivotal study appeared recently in *The Classical Quarterly* under the title "The Thesis in the Roman Rhetorical Schools of the Republic."<sup>3</sup> From the pen of the English classicist M. L. Clarke, this article shows that the *controversiae*, which we so automatically tend to associate with the degenerate practices of the Second Sophistic, actually have a history stretching well back into the Republican era, and that during this period they played an instrumental role in forming some of the greatest of the Roman orators.

In our own country Brother E. Patrick Parks has given a generally favorable picture of *declamatio* as training for practice in the courts of the early empire;<sup>4</sup> and, following in the same vein, Donald Clark has re-evaluated *declamatio* in a paper read before the Speech Association of the Eastern States and later published in *The Quarterly Journal*.<sup>5</sup> Admitting a rather considerable change of heart as a result of more extended study, Clark says that he now sees in this exercise far greater merit than he had formerly supposed — a metamorphosis which, incidentally, also characterized the mature thought of the late Russell Wagner.

While speaking of the ancient period mention should also be made of two recently published books and of two which will shortly appear. Those already in print are Charles Edgar Little's *The Institutio Oratoria of Marcus Fabius Quintilianus With an English*

<sup>2</sup>S. F. Bonner, *Roman Declamation in the Late Republic and Early Empire* (Liverpool, 1949).

<sup>3</sup>M. L. Clarke, "The Thesis in the Roman Rhetorical Schools of the Republic," *The Classical Quarterly*, New Series I (July-October, 1951), 157-66.

<sup>4</sup>Brother E. Patrick Parks, F.S.C., *The Roman Rhetorical Schools as a Preparation for the Courts Under the Early Empire*. The Johns Hopkins University Studies in Historical and Political Science, Series LXIII, No. 2 (1945).

<sup>5</sup>Donald Clark, "Some Values of Roman *Declamatio*," *The Quarterly Journal of Speech*, XXXV (October, 1949), 280-3.

*Summary and Concordance*<sup>6</sup> and W. A. Laidlaw's *Latin Literature*.<sup>7</sup> Little's *Quintilian* is a two volume work which presents a useful summary of the *Institutes* together with a series of companion studies bearing upon the treatise. One of these has to do with the general subject of "Education," and another with "Quintilian as a Manual of Rhetoric." The book by Laidlaw comes particularly within the interest of the student of the history of speech education because of its attempt to demonstrate the influence of the schools of rhetoric on contemporary literary forms.

The two books still to appear are Donald Clark's *How the Roman Boy Learned to Speak*, now announced for this spring by the Columbia University Press; and Harry Caplan's long awaited translation of the *Ad Herennium*. In progress for more than fifteen years, Caplan's *Ad Herennium* will make available to the reader who has no Latin one of the most typical and influential of all the Roman school rhetorics.

### III.

Moving beyond the ancient period, it must be reported that, except for the earlier explorations of Baldwin<sup>8</sup> and Caplan,<sup>9</sup> the whole of the Middle Age still lies virgin so far as systematic research in the history of speech education is concerned. Moreover, the inaccessibility of many pertinent materials as well as the language barrier of medieval Latin will probably continue to impede investigation in this area.

Of the teaching of speech in English schools during the Renaissance we have, on the other hand, long had considerable knowledge, thanks to the efforts of such scholars as Watson, Mullinger, Adamson, Leach, Stowe, and Wallace.<sup>10</sup> In more recent years this knowl-

<sup>6</sup>Charles Edgar Little, *The Institutio Oratoria of Marcus Fabius Quintilianus With an English Summary and Concordance*, 2 vols. (Nashville, 1951).

<sup>7</sup>W. A. Laidlaw, *Latin Literature* (New York, 1951).

<sup>8</sup>Charles Sears Baldwin, *Medieval Rhetoric and Poetic* (New York, 1928).

<sup>9</sup>For a listing of some of Professor Caplan's more important studies in this area see Lester Thonssen and Elizabeth Fatherson, *Bibliography of Speech Education* (New York, 1938), 13, 39.

<sup>10</sup>Foster Watson, *The Beginnings of the Teaching of Modern Subjects in England* (London, 1909); *The English Grammar Schools to 1660: Their Curriculum and Practice* (Cambridge, 1908), etc. J. Bass Mullinger, "English Grammar Schools," *Cambridge History of English Literature* (Cambridge, 1909),

edge has been supplemented by a growing body of research dealing with the educational reforms of Peter Ramus. Initiated in the thirties in such works as Hardin Craig's *The Enchanted Glass* and Perry Miller's *The New England Mind*,<sup>12</sup> the emphasis on Ramus has lately found specific application to rhetoric in Howell's scholarly introduction to his translation of the *Dialogues of Fénelon*<sup>13</sup> and in an article on the influence of Ramus on English rhetoric which he last year published in *The Quarterly Journal*.<sup>14</sup> Also to be particularly noted in this connection is Norman E. Nelson's monograph, *Peter Ramus and the Confusion of Logic, Rhetoric, and Poetry*.<sup>15</sup>

Fortunately, the text of an important Renaissance school rhetoric has lately become more readily available in Francis R. Johnson's edition of Richard Rainolde's *Foundacion of Rhetorike*,<sup>16</sup> and the Luttrell Society has issued Abraham Fraunces' *The Arcadian Rhetoric*.<sup>17</sup>

#### IV.

For the seventeenth and eighteenth centuries the picture is, on the whole, encouraging. Ray Nadeau of the University of Illinois has published two significant articles on the educational practices of Thomas Farnaby,<sup>18</sup> and followed these with a new and interesting

VII, 368-88. J. W. Adamson, *Pioneers of Modern Education, 1600-1700* (Cambridge, 1905); *A Short History of Education* (Cambridge, 1922), etc. Arthur F. Leach, *English Schools at the Reformation, 1546-8* (London, 1896). Karl R. Wallace, "Rhetorical Exercises in Tudor Education," *The Quarterly Journal of Speech*, XXII (February, 1936), 28-51.

<sup>12</sup>Hardin Craig, *The Enchanted Glass* (New York, 1936).

<sup>13</sup>Perry Miller, *The New England Mind* (New York, 1939).

<sup>14</sup>Wilbur Samuel Howell, *Fénelon's Dialogues on Eloquence. A Translation With an Introduction and Notes* (Princeton, 1951), 7-24.

<sup>15</sup>Wilbur Samuel Howell, "Ramus and English Rhetoric: 1574-1681," *The Quarterly Journal of Speech*, XXXVII (October, 1951), 299-310.

<sup>16</sup>Norman E. Nelson, *Peter Ramus and the Confusion of Logic, Rhetoric, and Poetry*. The University of Michigan Contributions in Modern Philology, No. 2 (April, 1947).

<sup>17</sup>Richard Rainolde, *The Foundacion of Rhetorike*, ed. Francis R. Johnson (New York, 1945).

<sup>18</sup>Abraham Fraunce, *The Arcadian Rhetoric*, ed. Ethel Seaton. Published for the Luttrell Society (Oxford, 1950).

<sup>19</sup>Ray Nadeau, "A Renaissance Schoolmaster on Practice," *Speech Monographs*, XVII (June, 1950), 172-9; "Thomas Farnaby: Schoolmaster and Rhetorician of the English Renaissance," *The Quarterly Journal of Speech*, XXXVI (October, 1950), 340-4.

analysis of the place of *formulae* in seventeenth century speech training.<sup>19</sup> In addition, we have, of course, Warren Guthrie's well-known studies on the development of rhetorical education in America,<sup>20</sup> and Robert Lang's recently completed thesis on the teaching of rhetoric in French colleges between 1550 and 1789.<sup>21</sup>

In 1948 Donald Clark published his exhaustive study of *John Milton at St. Paul's School*,<sup>22</sup> giving a detailed picture of the sort of rhetorical training which the young Milton received at the hands of his masters.

The elocutionary movement between 1750 and 1850 has lately been surveyed by Frederick Haberman,<sup>23</sup> while Newman's monograph, "The Phonetic Aspect of Joshua Steele's System of Prosody"<sup>24</sup> broadens our appreciation of this interesting figure. Also under this head should be mentioned W. M. Parrish's recent article in *The Quarterly Journal* titled "The Concept of Naturalness."<sup>25</sup> This article — especially those sections of it dealing with James Burgh, John Walker, and James Rush — is of unusual significance as a re-interpretation of the so-called "mechanical school."

The curricular and extracurricular disputations of the period have received attention from Bromley Smith and myself,<sup>26</sup> while research into the Jesuit rhetoric is proceeding, with special attention to the place of rhetoric in the *ratio studiorum*.<sup>27</sup> Father Lawrence Flynn, a graduate student at the University of Florida, is now under-

<sup>19</sup>Ray Nadeau, "Oratorical Formulas in Seventeenth-Century England," *The Quarterly Journal of Speech*, XXXVIII (April, 1952), 149-54.

<sup>20</sup>Warren Guthrie, "The Development of Rhetorical Theory in America, 1635-1850," *Speech Monographs*, XIII (1946), 14-22; XIV (1947), 38-54; XV (1948), 61-71; XVI (August, 1949), 98-113; XVIII (March, 1951), 17-30.

<sup>21</sup>Robert Lang, "The Development of Rhetorical Theory in French Colleges, 1550-1789," (Unpublished Ph.D. Thesis: Northwestern University, 1950).

<sup>22</sup>Donald Clark, *John Milton at St. Paul's School* (New York, 1948).

<sup>23</sup>Frederick Haberman, "The Elocutionary Movement in England, 1750-1850," (Unpublished Ph.D. Thesis: Cornell University, 1947).

<sup>24</sup>John B. Newman, "The Phonetic Aspect of Joshua Steele's System of Prosody," *Speech Monographs*, XVIII (November, 1951), 279-87.

<sup>25</sup>W. M. Parrish, "The Concept of Naturalness," *The Quarterly Journal of Speech*, XXXVII (December, 1951), 448-54.

<sup>26</sup>Bromley Smith, "Extra-Curricular Disputations: 1400-1650," *The Quarterly Journal of Speech*, XXXIV (December, 1948), 473-6. Bromley Smith and Douglas Ehninger, "The Terrafilial Disputations at Oxford," *The Quarterly Journal of Speech*, XXXVI (October, 1950), 333-9.

<sup>27</sup>Reverend John Walsh, S.J., "The Speech Program of the *Ratio Studiorum* of the Early Jesuits." A paper read at the Convention of the Speech Association of America, 1951.

taking as his doctoral study a translation of the influential school rhetoric of Cyprian Soarez.

Moreover, for the entire period between 1500 and 1850, mention should be made of an S.A.A. service project that is now nearing completion. A committee consisting of Lester Thonssen, Frederick Haberman, and myself has for the past two years been engaged in selecting for microfilm reproduction some 150 works on rhetoric published during the sixteenth, seventeenth, and early eighteenth centuries. In all about 40,000 pages are being photographed. The entire list may be purchased from University Microfilms, Ann Arbor, Michigan for approximately \$200. To date more than twenty libraries have subscribed.

## V.

Turning to the nineteenth and twentieth centuries, it may be said that, except for Anderson's work on Channing,<sup>28</sup> there has been little or no independent research deserving mention in a survey so sketchy as the one here presented. Therefore, let us move to the second of the tasks proposed at the outset of this paper — that of suggesting areas for future study. In the interests of brevity I shall describe only one or two problems for each of the periods reviewed above.

Thus for the classical age it seems particularly desirable that we investigate further the use of imitation as a teaching device.<sup>29</sup> For, while in modern practice this principle is almost universally frowned upon, in the rhetorical schools of Greece and Rome it enjoyed an esteemed position. In Rome, particularly, the rhetor not only selected certain orations which were to be consciously used as models for composition, but he even went so far as to offer sample declamations on the subjects assigned for student speeches — a practice which, needless to remark, would fill many present-day teachers with terror. Moreover, it was the custom in Rome for the student to serve a period of active apprenticeship with some prominent advocate, and through close contact with this man to absorb the very sinews of the

<sup>28</sup>Dorothy I. Anderson, "Edward T. Channing's Teaching of Rhetoric," *Speech Monographs*, XVI (August, 1949), 69-81.

<sup>29</sup>See in this connection Donald Clark, "Imitation: Theory and Practice in Roman Rhetoric," *The Quarterly Journal of Speech*, XXXVII (February, 1951), 11-22.

orator's invention and disposition as well as the externals of his style and delivery.

Is imitation thus practiced actually so evil as most of our modern theorists claim? Should we not at least re-evaluate its role in speech training? As a first step in attacking these and similar questions a more thorough and sympathetic examination of the use of imitation in ancient rhetorical schools would appear desirable.

For the period of the Renaissance our knowledge of speech training is, unfortunately, confined very largely to England. Both for what may be learned directly, as well as for the additional light which it will certainly throw upon English and early American practice, we should soon make a more concerted effort to explore the place of rhetoric in Continental education during the sixteenth century. In particular, we need studies of such men as Melanchthon, Sturm, and Vives, and for a slightly later period, Vossius. Nor, though we know something of his rhetoric *per se*, and are generally conversant with his views on the aims and methods of education, have we yet had a systematic study of Erasmus' influential ideas on the teaching of the arts of speaking and writing.

As for the seventeenth and eighteenth centuries, of the many problems waiting for investigation I shall here recommend only two. The first is a study of that remarkable teacher Charles Rollin, author of the *Traité des Études*, and other works on history, literature, and criticism.

Rollin's story has the drama and conflict of a first-rate adventure novel, as the following brief summary shows.

During the first quarter of the eighteenth century the teaching of rhetoric at the University of Paris was carried on in an exceedingly sterile fashion. It consisted of the regent's dictating in Latin various precepts which the students wrote into their notebooks and then proceeded to memorize verbatim. Practice in writing and speaking was entirely overlooked, the study of models neglected, and the processes of creative invention ignored.

Though pleas for reform were numerous they were disregarded by the reactionaries who were entrenched in the majority of the colleges. Some notion of the prevailing intellectual climate may be gained from the very interesting *Plan for the Teaching of Rhetoric* prepared about 1720 by the rhetoric faculty of the University. I quote one passage: "The Professors of rhetoric at the University of

Paris do not pretend to open new roads or invent unknown methods for the teaching of their art. On the contrary, they glorify themselves in following the footsteps of their ancestors. . . ."

It was in this atmosphere that the young Rollin, fresh from the teachings of his famous master, Hersan, began to profess rhetoric at the University. His methods were revolutionary. He held that the reading of good models and actual practice in composing were more efficacious than the memorization of precepts and that the purpose of the course in rhetoric was not to teach students dulcet expression but to train them to think clearly and coherently.

Quite understandably, Rollin's methods raised a storm of opposition. The leader among his opponents was Balthazar Gibert, Professor of Rhetoric in the College of Mazarin and many times Rector of the University. Gibert authored a series of violent public letters, accusing Rollin of advancing unsound pedagogical principles and even of undermining the structure of the entire educational system.

On both sides the controversy degenerated to name calling and worse. Eventually Rollin lost his professorship at the University and retired to private life. It was during this retirement that he set down his important and revolutionary views on speech training—views which gradually were to replace the degenerate classicism of Gibert and his followers, and to make their influence felt on all later French rhetorical practice. These ideas on rhetoric and its teaching, as well as the fire in which they were tempered, richly deserve attention.

A second study in eighteenth-century speech education is an investigation into the teaching of rhetoric in the nonconformist academies of England.

As we know from the works of Wordsworth<sup>30</sup> and others, in the universities of the period rhetorical instruction suffered the same degeneracy that characterized all branches of the curriculum. Indeed, it was only in the nonconformist academies that speech education was in any vital sense kept alive. There were many reasons for this; but perhaps chief among them was the stress which the reformed sects placed upon effective preaching.

Thus, it was from John Ker of Bethnal Green that John Ward received the foundations of that rhetorical education which was to

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<sup>30</sup>Christopher Wordsworth, *Scholae Academicae* (Cambridge, 1877), 87-9, 332, 350-1, etc.

bear fruit in his well-known *System of Oratory*.<sup>31</sup> At Warrington Joseph Priestley taught rhetoric for a number of years, later publishing the results of his thinking in the novel and provocative *Course of Lectures on Oratory and Criticism*.<sup>32</sup> Moreover, the academies promoted extracurricular speech activities in the form of student orations at graduation exercises and weekly debates and declamations. In general, they taught a sound and essentially classical rhetoric.

Except for what little we may learn from such books as H. McLachlan's *English Education Under the Test Acts*,<sup>33</sup> the whole of the story of speech education in the nonconformist academies remains to be told.

## VI.

These are a few suggestions for future studies in the history of speech education. Others who have worked in the field could outline dozens of additional problems.

The important thing is that we keep digging. For not only does a knowledge of the history of speech training provide the present-day teacher with a liberal education in the aims and ideals of his profession, but, as experience is beginning to show, it also makes for improved instruction in the classrooms of 1953.

We teachers of speech are the heirs of a great and noble tradition. Let us constantly strive to understand it more fully.

<sup>31</sup>John Ward, *A System of Oratory*, 2 vols. (London, 1759).

<sup>32</sup>Joseph Priestley, *A Course of Lectures on Oratory and Criticism* (London, 1777).

<sup>33</sup>H. McLachlan, *English Education Under the Test Acts* (Manchester, 1931).

## EMERSON AS A CRITIC OF ORATORY

BARNET BASKERVILLE\*

Everyone familiar with the life and works of Ralph Waldo Emerson is aware of his deep, continuing interest in eloquence. He prepared at least two lectures on the subject which he delivered frequently and with particular enjoyment because they provided him with an excuse to read aloud examples of the eloquence of celebrated speakers. As a youth he was fascinated by the college oratory he heard at Cambridge, and he followed Edward Everett from pulpit to pulpit, marvelling at the grand manner and the beautiful voice, drinking in each word of the ornate, delicately-wrought sentences, often committing whole passages to memory. Maturity and the passing of a youthful infatuation with the sound of words brought no diminution of Emerson's interest in the art of public speaking. He remained throughout his life a kind of connoisseur of eloquence, attending whenever possible the speeches of Webster, Everett, Channing, and others whom he admired or enjoyed; following in print those whom he could not hear.

As with every other subject which absorbed his interest, Emerson recorded his reactions to speakers and speaking in his *Journals*. These reactions, found in scores of entries made over a period of nearly fifty years, constitute an impressive body of critical comment and establish him as one of America's foremost critics of oratory. Considerable scholarly attention has been given to Emerson's judgments of literary forms and techniques; the attempt here to present him as a perceptive critic of public speaking is motivated by the conviction that the rhetorical criticism of "the wisest American" is fully as important and valuable to the student of speaking as is his literary criticism to the student of belles-lettres.

It is the purpose of this article to set forth Emerson's standards of judgment, to show how these standards were applied to the speaking of Webster and others, and to suggest some present-day implications of such a critical philosophy.

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## I.

Examination of a man's critical practice necessarily involves an awareness of his standards, the basic assumptions which underlie his evaluations. Emerson's standards of judgment may be found scattered throughout his journals, letters, essays, and speeches. Sometimes, as in the essays on eloquence, they are explicitly stated and elaborated; sometimes, as in the brief, incisive critical paragraphs one encounters unexpectedly in the journals, they are merely implied.

As might perhaps be expected, Emerson's fundamental standard is a moral one. The speaker must be on the side of truth; he must advocate what is morally "right." "I am not after the body, but the soul of eloquence," he once wrote to his brother William, and it emerges clearly from his other writings that the soul of eloquence is its unshakable adherence to absolute, eternal truth. In one of his essays, after discussing the importance to the speaker of voice, language, and manner, he adds the inevitable and all-important proviso: "But I say, *provided your cause is really honest*. There is always the previous question: How came you on that side: Your argument is ingenious, your language copious, your illustrations brilliant, but your major proposition palpably absurd. Will you establish a lie? You are a very elegant writer, but you can't write up what gravitates down."<sup>1</sup> The major proposition — that is the heart of the matter. What do you stand for? What side are you on?

Once the orator is firmly established on the side of great principles, once he is in tune with the infinite, a kind of transfiguration takes place. He becomes a transparent medium through which the light of truth shines; "the thought which he stands for gives its own authority to him, adds to him a grander personality, gives him valor, breadth and new intellectual power, so that not he, but mankind, seems to speak through his lips."<sup>2</sup> This is the "abandonment" of which Emerson so often speaks — a self-surrender of the orator in which "Not his will, but the principle on which he is horsed, the great connection and crisis of events, thunder in the ear of the crowd."<sup>3</sup> Now this is hardly the language of the twentieth century

<sup>1</sup>Ralph Waldo Emerson, "Eloquence," *The Complete Works of Ralph Waldo Emerson*, Concord Edition, 12 vols. (Boston, c1903-21), VIII, 131.

<sup>2</sup>"Greatness," *Works*, VIII, 309.

<sup>3</sup>"Art," *Works*, VII, 49.

critic and may sound quaint to the modern ear, but the idea here presented is essentially the same as the dictum introduced (it is hoped) into every class in public speaking; namely, that the great speakers are those who lose themselves in great causes or principles.

A corollary of this is the concept, now accepted as a truism but frequently overlooked by critics of Emerson's day, of oratory as communication rather than exhibition. Nowhere does Emerson bring this standard more sharply to bear than in the criticism he wrote at the age of twenty-five of his brother Charles' valedictory oration. In a letter to Charles, the older brother gives one of the most devastating analyses on record of the fatal weakness of much college oratory. In general, the criticism is that although Charles has all the necessary equipment — pleasing voice, elegant gestures, beautiful language — he nevertheless falls short of eloquence. "The vice of his oratory lies here — he is a *spectacle* instead of being an *engine*; a fine show at which we look, instead of an agent that moves us. . . . He has chalked around him a circle on the floor & within that he exhibits these various excellences to all the curious. . . . Though he uttered the words, *he did not appeal* to the audience. . . . He never touched me."<sup>4</sup> The critic offers this advice for the future: "Let him remember that the true orator must not wrap himself in himself, but must wholly abandon himself to the sentiment he utters, & to the multitude he addresses . . . Let him for a moment forget himself, & then, assuredly, he will not be forgotten."<sup>5</sup> Strong words these, yet undeniably wise counsel for a youthful orator unduly impressed with his own virtuosity.

Emerson's ideal orator, in order to qualify for true and enduring greatness, had to measure up to a third standard. Not only must he represent moral principles and act as an unobtrusive instrument for their communication, but he must deal in great universal abstractions, must convey new truths to mankind in incandescent phrases. Few were able to meet this supreme test. Pitt, despite his immediate victories, was simply a successful debater. "There is not a quotable phrase or word from him, or measure. Nothing for man." He is contrasted with Burke, who despite defeat and disparagement, "is an

<sup>4</sup>Ralph Waldo Emerson, *The Letters of Ralph Waldo Emerson*, ed. Ralph L. Rusk, 6 vols. (New York, 1939), I, 238-239.

<sup>5</sup>*Letters*, I, 240.

ornament of the human race."<sup>6</sup> Everett, that magnificent and thrilling performer, "had neither intellectual nor moral principles to teach. He had no thoughts." He made no original contribution; he merely ornamented old themes.<sup>7</sup> And Emerson was driven in the end to the reluctant conclusion that even Daniel Webster showed a lack of "generalization" in his speeches. In spite of tremendous talent, he left no great observations on life and manners, no aphorisms for humanity.<sup>8</sup>

The ability to "generalize," to cast intuitively perceived truth into memorable and compelling language, presupposed *originality*—capacity to deal with what is elemental, to go to the roots of things, and to take nothing at second hand. Emerson demanded of his orator that self-reliance which was the essence of his exhortation to all men. Hence, he found it a mortal weakness in Everett's oratory that "He is not content to be Edward Everett, but would be Daniel Webster."<sup>9</sup> Similarly, Garrison leaned too heavily upon Biblical quotation, as if truth were not truth without such authoritative bolstering! Webster and Clay, instead of relying on their moral sentiment to tell them what was right and wrong, quoted the Constitution, the statutes, and the founding fathers. Occasional speeches were particularly lacking in originality, Emerson felt, and after the Bunker Hill Address he observed, "It is a poor oration that finds Washington for its highest mark."<sup>10</sup>

## II.

But it must not be inferred that because Emerson's standards were essentially ethical he limited his criticism to assessing the speaker's morality and took no interest in speaking techniques. This is emphatically not the case. He was a lecturer before he was an essayist; for many years he earned a substantial part of his living by speaking in public. He was interested in the problems of the speaker as well as those of the writer, and his experience told him that they

<sup>6</sup>Ralph Waldo Emerson, *Journals of Ralph Waldo Emerson*, ed. Edward Waldo Emerson and Waldo Emerson Forbes, 10 vols. (Boston, c1909-14), VIII, 340.

<sup>7</sup>*Jour.*, VI, 256-257.

<sup>8</sup>*Works*, XI, 223-224.

<sup>9</sup>*Jour.*, III, 471.

<sup>10</sup>*Jour.*, VI, 415.

are not always the same problems. He deplored his own inability to extemporize, and after attending a lecture by a Mr. Cameron, who "talked without note or card or compass" for an hour, he confided wistfully to a friend, "What would I not do or suffer to buy that ability."<sup>11</sup> It is something of a surprise to find the reserved sage of Concord displaying an almost boyish enthusiasm for the orator who could play upon an audience as upon the keys of a piano, yet his journals and his other writings contain abundant evidence that he could on occasion thrill to the art of the orator as intensely as his more flamboyant contemporaries who wrote eulogistic articles for the popular magazines and collected "gems of oratory" for posterity. He alludes frequently to the importance of a commanding presence, and the necessity for "taking sovereign possession of the audience." This concept of the domination of the audience by the orator was a common one in the nineteenth century.<sup>12</sup> Indeed, it was the sole criterion of eloquence to some critics, who asked only that the speaker hypnotize his auditory and take their reason captive by sheer force of his flashing eye and masterful manner. But mastery to Emerson was more than virtuosity. Mastery was achieved because of an inner rightness. "A tone of authority cannot be taken without truths of authority. It is impossible to mimick it . . . it proceeds directly from the perception of principles."<sup>13</sup> Thus he was able to penetrate the posturings of would-be spellbinders which impressed less discriminating critics. He soon recognized the histrionics of Edward Everett for what they were, and he punctured the pomposity of his brother, A. H. Everett, with this observation in a letter to Charles Emerson in 1832: "Everett spoke as ill as usual, & sitting down as if one wd say the mind of man can scarce steadily contemplate the grandeur of my effort . . ."<sup>14</sup>

Another aspect of the orator's art which occupied the attention of nineteenth century critics is closely allied to this power of personal ascendancy. It is the ability to deliver bursts of emotional fervor, lightning flashes which ignite intense enthusiasm in the audience. Here again, we are surprised to find the gentle Emerson dealing in

<sup>11</sup>*Jour.*, VII, 384, footnote.

<sup>12</sup>See, for example, my "Some American Critics of Public Address," *Speech Monographs*, XVII (March, 1950), 18-21.

<sup>13</sup>*Jour.*, II, 297.

<sup>14</sup>*Letters*, I, 346.

turgid metaphor to describe the orator's method. He himself longs to paint in fire his thought, to be "agitated to agitate." He speaks of "explosions and eruptions" resulting from accumulations of heat. The orator's message, he says, "agitates and tears him. . . . it rushes from him in short, abrupt screams, in torrents of meaning." At a political convention in 1845 he is disappointed at the moderation of the speeches; he had hoped to catch "some sparks of the Typhonic rage."<sup>15</sup> But here again one notes a discrimination not found in the disciples of display for the sake of display. In the first place, Emerson recognizes degrees of depth and intensity in these emotional outbursts. He does not mistake a "patty-pan ebullition" for a typhonic rage. He comments on the "small-pot-soon-hot style of eloquence" sometimes displayed in political gatherings. The symptoms of the speakers are, he thinks, similar to those of a patient who has inhaled nitrous-oxide gas: redness in the face, volubility, violent gesticulation, a selfish enjoyment of his sensations, and loss of perception of the passage of time and the sufferings of the audience.<sup>16</sup> Secondly, Emerson acknowledges that the divine madness which enables the orator to inspire and motivate his audience needs discipline and direction. Much as he admires Father Taylor, the sailor preacher whom he calls "a singing, dancing drunkard of his wit," a man who "pours out the abundant streams of his thought through a language all glittering and fiery with imagination," he is nevertheless aware of a serious limitation; Taylor lacked control. The profusion of his imagery often caused him to forget the point he set out to establish.<sup>17</sup>

No reader of the two essays on eloquence can doubt Emerson's interest in the techniques of speaking. He dilates upon the importance of voice and illustrates his point by reference to familiar speakers. He mentions the need for winning manners and, under certain circumstances, for "great volumes of animal heat." As might be expected, he comments on composition and style. It is the orator's responsibility to be interesting. "The right eloquence needs no bell to call the people together, and no constable to keep them." The orator must be a poet; he must couch his arguments in concrete, pictorial images, "round and solid as a ball," which his listeners "can

<sup>15</sup>*Jour.*, VII, 4.

<sup>16</sup>*Works*, VII, 62.

<sup>17</sup>Ralph Waldo Emerson, "Father Taylor," *Atlantic Monthly*, XCVIII (August, 1906), 180-181.

see and handle and carry home with them." His language must be strong and simple and comprehensible to all. John Brown's speech at Charlestown and Lincoln's at Gettysburg, "the two best specimens of eloquence" in America, both have these qualities. Yet having discussed these and other aspects of the speaker's art, Emerson takes care to place them in a secondary position in his scale of values. They are to be assiduously cultivated and practiced as preparation for eloquence, but in themselves they are not enough. They are the orator's tools which carry the power to ensnare and mislead as well as to enoble and inspire. True eloquence is the right use of these tools. The indispensable corrective is that the speaker keep his feet ever on a fact. "Thus only is he invincible. No gifts, no graces, no power of wit or learning or illustration will make any amends for want of this."<sup>18</sup>

### III.

Emerson's critical comment upon individual speakers, like his statement of the philosophic principles which form the basis for his judgments, is distributed throughout the ten volumes of his journals. There are bits of severe self-criticism. There are numerous accounts of sermons and lectures attended, many of which include a précis of the speech itself, comment on the speaker's delivery, or observations upon audience reaction. After attending a caucus at Faneuil Hall in 1837 he remarks: "The speaking was slovenly, small, and tiresome, but the crowd exciting, and the sound of the cheering extraordinarily fine."<sup>19</sup> Also encountered are brief sketches of Burke, Fox, and Pitt; more detailed characterization of Everett, Sumner, Channing, and Father Taylor; analysis and comparison of the imagery of Burke and Webster; evaluation of arguments presented or general philosophic position taken. Many of these critical fragments were later worked into Emerson's lectures and political speeches.

The earlier entries, made while Emerson was in college, are in

<sup>18</sup>*Works*, VII, 93-94.

<sup>19</sup>*Jour.*, IV, 359. In view of his preference for solitude, this enthusiastic interest in, and close analysis of, political audiences is surprising. He faithfully records audience reaction, seeming to vacillate between a great faith in audience perception ("They know the truth when they hear it"), and an apparent contempt for the easily led masses who follow the rum barrel.

direct contrast to those of later years. They reveal a fascination for the theatrical aspects of oratory, a preoccupation not uncommon in that day. At seventeen, in describing the performance of two of his classmates, he speaks enthusiastically of "The flashing eye, that fills up the chasms of language, the living brow, throwing meaning and intellect into every furrow and every frown; the stamping foot, the labouring limbs, the desperate gesture . . ."<sup>20</sup> But this was youthful exuberance, and Emerson soon outgrew it. Years later he remarked upon "the priority of music to thought in young writers," and ruefully recalled, "What fools a few sounding sentences made of me and my mates at Cambridge."<sup>21</sup> Not that his high regard for the art of oratory diminished (he was still proclaiming its glories in a public lecture in his seventy-fifth year) but he learned early to distinguish between the body and the soul of eloquence.

The name of Daniel Webster appears more frequently in the journals than that of any other speaker. Emerson's admiration for the abilities of this man was immense; he spoke of him immediately after his death as "America's completest man." It is a profitable enterprise to leaf through the ten volumes and to put together the fragments of a critical commentary that extended over many years. Such a procedure reveals how Emerson's critical standards were applied to the speaking of a great orator, and how his judgments varied with changing conditions, while the standards remained consistently the same.

In 1820, at the age of sixteen, Emerson set down in some detail a characterization of Webster given him by a Boston lawyer. The sketch has to do with Webster's physique, voice, courage, determination, and the like. These were the matters which the schoolboy thought important to note in an orator. Six years later he records his impressions of the oration on Adams and Jefferson, "Never, I think, were the awful charms of person, manners and voice outdone." The man looked and sounded like an orator; that is the gist of it. In 1830, however, one sees the Emersonian philosophy of eloquence begin to take form in his comments on the reply to Hayne. He is struck by the speaker's political rectitude; he "is not blown about by every wind of opinion, but has mind great enough to see the majesty of

<sup>20</sup>*Jour.*, I, 68-69.

<sup>21</sup>*Jour.*, VIII, 123.

moral nature. . . ." <sup>22</sup> A later comment on the Hayne speech illustrates Emerson's concept of the speaker as a sentient instrument through which the truth is conveyed as by divine inspiration: "Webster is in a galvanized state when he makes the Hayne Speech. . . . He is caught up in the spirit and made to utter things not his own." <sup>23</sup>

But by 1843 Emerson is beginning to show disappointment in his hero. He accuses him of being a great man with a small ambition, and points to his obsessive desire to be President. His journal for February 7 contains an unusually penetrating analysis of Mr. Webster, who was Secretary of State at the time. Webster is described as a person of commanding understanding with every talent for its adequate expression. He is popular with the Yankees because he is the very epitome of Yankee qualities. He is logical; Americans love logic (witness their churches). He is businesslike; there are no tricks, no wealth of literary allusion, no fanciful digressions to his speeches — only simple strength of statement. He is, in short, the supreme example of intellect applied to affairs. But Emerson is disappointed that the Whig leader has not taken a stand for humanity by placing himself at the head of anti-slavery forces in New England. <sup>24</sup> Later in this same year Webster came to Concord for a court trial, and for several days the journal is filled with praise of his forensic prowess. Emerson is clearly impressed by the wisdom and simplicity of Webster's rhetoric and the strong perfection of his delivery, but adds regretfully that his morality is purely practical and mercantile, designed to please men, not God. Webster is a superb physical and intellectual specimen, but he lacks "that fine evangelical property" which his critic deems so important. This judgment is tempered, nevertheless, with the observation that although the great lawyer is no saint, he is *according to his lights* a very true and admirable man. <sup>25</sup>

During the years 1849-1851, in the heat of the dispute over the slavery issue, Webster is mentioned with increasing frequency in the *Journals*. Emerson is profoundly shaken by what he regards as the orator's traitorous abandonment of principles in his Seventh of March Speech and remarks with disgust, "The badness of the times is mak-

<sup>22</sup>*Jour.*, II, 295-296.

<sup>23</sup>*Jour.*, III, 565-566.

<sup>24</sup>*Jour.*, VI, 341-345.

<sup>25</sup>*Jour.*, VI, 429-435.

ing death attractive." But the passage of the Fugitive Slave Law was the final straw. More than twenty pages are given over to a savage denunciation of this law and of Webster's apostasy.<sup>26</sup> The writer's usual serenity is abandoned; he is, for once, fighting mad. He accuses Webster of having completely repudiated his life-long stand for liberty, of having renounced all the great passages of the speeches on which his fame was built, of having sold out his principles to Property.

So deeply was Emerson moved that he did what was for him almost without precedent; he addressed a public meeting on a public question. On May 3, 1851, he addressed the citizens of Concord on "The Fugitive Slave Law." Into this speech, and another on the same subject delivered in New York on the fourth anniversary of the Seventh of March Speech,<sup>27</sup> he poured much of the caustic criticism which he had previously recorded in his journal. Both of these speeches contain penetrating insights into Webster's life and works, insights based on years of critical observation. Admittedly, it is not primarily criticism of speaking. Yet it is undeniably criticism of a speaker, and the whole point of this discussion is that Emerson often subordinated purely "rhetorical" matters to a consideration of the speaker's "moral sentiment." A perfect epitome of his attitude is found in his second speech on the fugitive slave law. He is not for the moment interested in the rhetoric of the Seventh of March discourse. "The secondary merits of a speech," he says, "namely its logic, its illustrations, its points, etc., are not here in question. Nobody doubts that there were good and plausible things to be said on the part of the South. But this is not a question of ingenuity, not a question of syllogisms, but of sides. *How came he there?*"<sup>28</sup> The writer adds that in the last analysis the question that history will ask will be, "Did he take the part of great principles, the side of humanity and justice, or the side of abuse and oppression and chaos?"

Thus it is seen how, measured continually by Emerson's inflexible critical yardstick, Webster met the test for a time, but was ultimately found wanting. Not that his talent diminished, but in becoming less of a man he became less of a speaker. He went down "by breaking his own head against the nature of things." Emerson measured most

<sup>26</sup>*Jour.*, VIII, 179 ff.

<sup>27</sup>*Works*, XI, 179-214; 217-244.

<sup>28</sup>*Works*, XI, 225.

of the other leading orators of his day by the same standard. Some, like Wendell Phillips and Father Taylor, and even Charles Sumner, with all his foibles and rhetorical excesses, met the ultimate test. Others fell short. Disraeli, for example, though he was able to make a "smart cutting speech," left no lasting impression because his hearers asked in vain the question: Who are you? What is dear to you? What do you stand for? As a critic of public speaking, Ralph Waldo Emerson remains ever the moral philosopher, to whom the position taken is of greater concern than the supporting arguments, the character of the speaker more important than the details of the speech.

#### IV.

Of what value to the modern student of speaking is such a critical approach? At first blush, it appears that there is little here to be salvaged. What can a man who relegates illustration, supporting contentions, the reasoning process, to the category of "secondary merits" possibly have to say to us today? Then too, there is obviously no pretense of offering a *complete* critical pattern; in certain aspects of the speaker's art this critic is simply not interested. For Emerson the whole matter comes to this: pleasing voice, commanding presence, power and grace of gesture, earthy, aphoristic style, argumentative skill, facility in extemporizing—all are important and require much effort and application (more, indeed, than he himself was willing to devote, for alas, "It requires a seven years' wooing"). But all these are vain and superficial without that which gives them their perfection, a firm grounding in truth. The question, What is truth? presents no serious problem, since Truth is intuitively perceived by the man of strong moral sentiment.

Now, to a generation accustomed to thinking of "truth" in terms of empirical data and scientific experimentation, this has a strange sound. Yet it does not seem unreasonable to suggest that in spite of our different conception of what constitutes "truth" and of the methods by which it is discovered, we may find in Emerson's criticism of orators a valuable lesson in the relative importance of values. We may envy the Concord Transcendentalist his easy access to the truth in all situations. We may wish to examine more carefully the *arguments* which he dismisses in such cavalier fashion as being of little importance if the cause is right. We may feel that we can better

assess the rightness of the cause in the light of the arguments put forth in support of it. We cannot, therefore, follow him at all when he affirms that the purpose of logic and legal acumen is to demonstrate what is metaphysically true; we are inclined to use them as means for getting at the truth. Yet having said all this, we may still see merit in the assertion that too much importance may be placed upon the skill with which the orator wields his tools, and too little upon the purpose for which he wields them.

A student of Emerson's criticism of fiction names as his most conspicuous weakness his reliance on morality as a criterion of excellence, citing his censure of Goethe's works because of their author's moral lapses.<sup>20</sup> The point is probably a valid one; those who have been adjudged by literary standards to be the great novelists have not always adhered to conventional morality, and most literary critics would maintain that the personal morals of the artist are not a factor to be considered in judging the excellence of his work. However true this may be of belles-lettres, it is not necessarily applicable to the evaluation of oratory. A novel is a work of fine art, written primarily to be enjoyed for its own sake. A speech is an instrument for moving men's minds and influencing men's actions. As such it cannot be amoral; it cannot escape an ethical compulsion. It must be remembered also that a speech is not merely a written document, but a dynamic process, in which the speaker as a person is inescapably involved. It does not seem irrelevant, therefore, to attempt to discover (as Emerson always did) what the speaker "stands for" and to examine the ultimate consequences of the course he advocates.

The ethical factor in rhetorical criticism is not new; it is as old as the art of rhetoric. Yet today's critic often side-steps inquiry into the basic soundness of the speaker's position, offering the excuses that truth is relative, that everyone is entitled to his own opinion, and that the rhetorical critic's task is to describe and evaluate the orator's skill in his craft and not to become entangled in complex ethical considerations. Such a position is understandable. Issues appear more complex than in Emerson's day. The man who in 1850 had no difficulty in deciding against slavery might conceivably consult his oracles in vain for unwavering guidance through 1953's maze of political, economic, and diplomatic dilemmas. It is true also that

<sup>20</sup>John T. Flanagan, "Emerson as a Critic of Fiction," *Philological Quarterly*, XV (1936), 45.

men of good will are to be found on both sides of some of our most baffling questions, with the result that a modern Emerson is hard put to it to determine in a given controversy whether Mr. X or Mr. Y is in league with the angels. One is driven in such cases to thinking in terms of probability rather than absolute truth, and to summoning such factual information and logic as one can muster.

But there are times when the critic must speak out, lest he place himself in the ridiculous position of lauding the effective techniques of the latest demagogue and letting the matter stand, without pointing out the fatal flaws which render his virtuosity hollow and vicious. And though we lack certainty as to what is "true" or "good" in the particular case, we are not completely without touchstones for our judgments. However much we sometimes differ as to means, we can agree on certain fundamental ends. We believe in freedom; we believe in the sacredness of the human personality; we believe in the superiority of love, tolerance, and justice to hatred, bigotry, and injustice. The suggestion is ventured, therefore, that we may find it wise and socially useful to supplement our criticism of a speaker's organization, style, delivery, proofs, etc., with Emerson's persistent inquiry: "Are you for man and for the good of man; or are you for the hurt and harm of man?" In these days when the consequences of acting according to our leaders' spoken exhortations may be either ultimate triumph or ultimate disaster for mankind, it is at least a possibility worth considering.

## ARISTOTLE VERSUS PLATO ON PUBLIC SPEAKING

THOMAS H. MARSH\*

The speaker standing before the members of the philosophers' convention in Athens was a short man. He had extremely small eyes and was so slender he appeared to be undernourished, which he was not, for he set one of the most bountiful tables in all of Greece. As he spoke he stammered, yet he had the complete attention and respect of the whole convention. In fact, the general admiration for him was so great that some of his fellow members, thinking his stammering was one of the keys to his success, imitated his manner of speaking on the occasions when they were especially anxious to make a profound impression on an audience.

Many members of the convention wore their hair and their beards long. Not so the speaker, for both his head and his face had been shaved. In opposition to his rather unusual personal bodily characteristics, the speaker wore a rich mantle and jewelry of great price.

This was no ordinary convention, for in Athens were the greatest philosophers of Greece, and this meant of the then known world. The convention was an important one, among other reasons, because so many of these notables were present.

Plato was host to the convention. His wooded gardens was the place of meeting. Students of Plato, some who had studied with him twenty years and more were taking part in dialogues and reading papers to their fellow members. Everything was going along according to the schedule and the convention was almost over. Plato had listened attentively to his students, smiling his approval on such occasions as he desired to sanction some idea. As host he had desired not to take part in the proceedings.

As the last paper was being read, tension began to mount in the brothers of this philosophic society. Here was this speaker, this favorite pupil of Plato, openly disagreeing with the master. This was not the first time to be sure, but he was now chafing a sore spot in Plato's mind. Papers had been read on the philosophy of economics, of government, of psychology, of science, of art, of religion,

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and of poetry. But now comes this student bringing up again in the last part of his speech that touchy subject of Rhetoric.

"We who call ourselves philosophers," the shiny headed speaker was saying, "sit here in this pleasant grove and discuss how to know what is the truth. The world around us pays little attention to what we have to say, for they do not even understand what we are talking about, and we make no attempt to aid them.

"In our law courts, in our government, in our public offices, who knows or cares what we are saying? We need to make our ideas of some use," continued the speaker with his impassioned plea. "We have had a wonderful time here together, but while we are talking about the philosophy of truth, untruth prevails in our courts because honest men do not know how to defend themselves! We who are philosophers consider it beneath our dignity to demonstrate how truth can win over an untruth, and justice triumph over injustice.

"Our honored teacher and host has taught us to avoid the study of rhetoric; that the whole study is merely a procedure for tickling the ears of the public, for flattering crowds and for subordinating truth to effect. I propose that the method of rhetoric can be separated from the use to which it is applied. Success in speaking depends upon principles and laws of the human mind, and these principles and laws should be drawn out and framed into a usable system. While our revered Plato believes that a study of the methods of rhetoric is undesirable, it is my belief that such a course is not only desirable, but is necessary to a free citizen, for self-defense, for the exposure of sophistry, and in the interest of truth itself!" With these words Aristotle sat down.

All eyes turned from the speaker toward Plato. Slowly he arose and began to pace back and forth. He declared the remarks which had just been made could be easily refuted by pointing to the greatest school of rhetoric in Greece. He was referring to none other than the school headed by the highly acclaimed Isocrates which was then in session across the city. "Isocrates," stated Plato, "is a follower of the methods of Socrates; he has been tutored by Protagoras, Prodicus, Gorgias, and other of the most infamous Sophists of the time. These men are not interested in discovering and defending the truth. They are interested only in ways of fooling the public so that whoever is listening to them will think what they are saying is true. These sophistic rhetoricians do not even care to know the truth themselves,

they only want the decision in court and the decisions made in regard to public office! Is this what you wish to study, Aristotle?" asked Plato in conclusion.

Aristotle replied that all the decisions made in regard to public life, including court decisions, should not be left to the influence of these rhetoricians if they were as low minded as they were being pictured. He also asked the indulgence of the convention for one further statement.

"For a generation now," Aristotle continued, "every important public office, and every important court position in Greece, has been filled by men trained in the rhetorical schools, the greatest number being trained by the rhetorician Isocrates. Our historians, as you no doubt know, Plato, are now making up such a list showing this to be the case. If what we study and teach is of such high regard, why, Plato, have these ideas had so little influence? Why have not our own students held some of these positions?"

The great Plato made no answer, and the convention hastily adjourned.

While this particular convention never really met, the conflict between Plato and Aristotle which has just been described was very real.<sup>1</sup> Aristotle's background and studies caused him to differ with Plato on the subject of rhetoric. Here are a few facts that help us understand why this difference of opinion existed.

Aristotle was born at Stagira, 85 years after the birth of Socrates, and 384 years before the birth of Christ. His father was a medical doctor and was physician to Amyntas, King of Macedon. This no doubt accounts for the many illustrative examples Aristotle used in his writings that were drawn from the field of medicine. Aristotle's mother died when he was but a lad, and his father died when he was only seventeen.

Grote states that Aristotle inherited a large fortune at his father's death, that he went on a spending spree for a time, then joined the army for a short period.<sup>2</sup> He tired of army life and came back to Stagira, opened his father's former office, and under the guidance of an older physician practiced medicine for a while. He soon closed the building, sold his father's instruments, and withdrew from medi-

<sup>1</sup>Read Aristotle's *Rhetoric* and Plato's *Phaedrus* to get the full import of the conflict. See also Harold Cherniss' *Aristotle's Criticism of Plato*.

<sup>2</sup>George Grote, *Aristotle* (London, 1880).

cine. For a short period he studied rhetoric and philosophy in Stagira but was then influenced by his guardian to go to Athens where the best teachers in the world were available.

When Aristotle first arrived in Athens he studied rhetoric with Isocrates, but soon moved across town to study with the great Plato. At last Aristotle had found what he was looking for, and he remained as Plato's pupil until Plato died over twenty years later. Aristotle and Plato never agreed on the subject of rhetoric, and Aristotle pointed out their differences in public lectures long before Plato died.

Aristotle's fellow students called him "the Reader." Plato called him "the Mind of the School" and complained that when Aristotle was absent from a lecture he had to speak to a "deaf" audience. Grant tells us that Aristotle was such an avid reader and spent so much of his time studying that he disliked to waste time by sleeping. When he could no longer work effectively without sleep, he satisfied the demands of his body by lying down and grasping a ball in his hand which he held over a metal dish, so when his grasp on the ball relaxed, it would fall into the dish and awaken him for further study.<sup>3</sup>

After several years study under Plato, Aristotle began to disagree with him on numerous subjects, but the widest gulf always existed between them when the subject of rhetoric was under consideration. Plato spoke and wrote disparagingly of the subject, and it could hardly be expected that he encouraged its study in his school. However, Aristotle did study rhetoric as thoroughly as he did his other subjects. The fact that his very best pupil spent his time studying rhetoric, even at intervals, was a source of irritation to Plato.

Like Plato, Aristotle did not agree with the rhetorical philosophy of the Sophists, but unlike Plato who denounced all rhetoric because of the Sophists, Aristotle began working out his own philosophy of the subject. Aristotle believed Isocrates' theory of the art of rhetoric and his method of teaching it were both superficial. He wrote an attack on the school and set up a rival one of his own.<sup>4</sup>

While it is doubtful if Aristotle's school ever gave Isocrates any real competition, this conflict with Isocrates and Plato did cause Aristotle to write his own philosophy of rhetoric. The resulting immortal document represents some of Aristotle's most mature thinking, for it was not finally completed until the latter part of his life.

<sup>3</sup>Sir Alexander Grant, *Aristotle* (Edinburgh and London, 1887.)

<sup>4</sup>*Ibid.*, 13.

## THE MANUSCRIPTS AND TRANSLATIONS OF DEMOSTHENES

JOHN W. WILLS\*

For centuries the teaching of speech and rhetoric has looked to Demosthenes for examples of speech organization and composition. Current curricula in public address still refer to such a speech as *De Corona* as a model or as inspiration for contemporary speaking. However, the approach to the oratory of Demosthenes, if it is to be sound, must be made with an understanding of the change in form and language which the speeches have undergone since the fourth century B. C. Only in an awareness of these changes can the student of speech avoid serious misconceptions and lack of appreciation.

It is the purpose of this article to indicate some of these changes, first by a historical survey of the survival in manuscript form of Demosthenes' works, and second by a comparison of principal English translations of Demosthenes' *De Corona*.

*History of the Survival of Demosthenes' Works.* The publishing of literary works and the commerce in books developed in Athens before the close of the fifth century B. C. According to Hall<sup>1</sup> copies of books were made by slaves, each line being written in a continuous script. Authors perhaps corrected the first editions or copies of the books. Adams<sup>2</sup> has pointed out that by the time of Demosthenes it had become customary for orators to publish their speeches, either for the purpose of influencing public opinion or for use in schools of rhetoric. Adams further stated, "Without a doubt Demosthenes revised and published some of his political speeches as soon as they were delivered; others were probably published during his lifetime; still others, which evidently lack final revision, in some cases being manifestly only first drafts, were doubtless found among his effects and published by his executors."<sup>3</sup>

These published works were gathered finally into a comprehensive edition and published either at Athens or Alexandria. Many

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<sup>1</sup>F. W. Hall, *A Companion to Classical Texts* (Oxford, 1913), 10.

<sup>2</sup>Charles Darwin Adams, *Demosthenes and His Influence* (New York, 1927), 97.

<sup>3</sup>Loc. cit.

speeches ascribed to Demosthenes but actually by other authors were included in this edition which was widely distributed. Such an edition was in the library at Alexandria within a century of the orator's death and was probably widely used in rhetorical schools throughout the Greek and Roman world.<sup>4</sup>

By 285 B. C. the Library at Alexandria was reported to have had between 200,000 and 500,000 manuscripts. The first important work in cataloguing the manuscripts of the library was done by Callimachus, probably in the third century B. C. Callimachus furnished the first fixed point in the manuscript tradition of Demosthenes. He attempted to exclude many spurious speeches which had been attributed to Demosthenes, and his work was probably the background from which the tradition of extant manuscripts of Demosthenes sprang.<sup>5</sup> Callimachus did not publish an edition of the speeches, but evidently such an edition was published by an unknown editor based on the list of speeches in the Alexandrian catalogues.

The Alexandrian edition probably survived for centuries as the most accurate, yet from time to time it became corrupt and mutilated. The three most important reasons for this corruption were as follows: first, the influence of other pre-Alexandrian texts led to contamination;<sup>6</sup> second, the use of texts as models in schools of rhetoric led to error and inclusion of imitations; third, poor scholarship was generally applied to prose texts, and errors by copyists tended to be more numerous than in editions of poetry.<sup>7</sup> At times when there was a demand for a more pure text, scholars would make their selection from variants in existence and publish new editions. All of our better extant editions of Demosthenes come from such recensions, and fortunately illustrate the condition of the better prose texts of Greece. However, as Hall<sup>8</sup> stated, the traditions of various manuscript families have become intertwined, and the good and poor editions have influenced each other. How far our existing manuscripts differ from the original of Demosthenes remains problematical.

<sup>4</sup>*Ibid.*, 98.

<sup>5</sup>Hall, 50.

<sup>6</sup>*Loc. cit.*

<sup>7</sup>Hall, 49.

<sup>8</sup>*Ibid.*, 51.

Perhaps the most important recension of Demosthenes' works and subsequent edition of his speeches was that done by a certain Atticus, whom some critics have identified as T. Pomponius Atticus, a friend of Cicero, and whom other critics have claimed to be a book vender of a later date.<sup>9</sup> In either case he probably lived during the first century B. C. or the first century A. D. This edition of Greek oratory, known as the *Atticiana*, proved to be extremely important in the manuscript tradition of Demosthenes' works. Many scholars presume that the best of our extant manuscripts are at least partially descendants of this work. The *Atticiana* was not, however, a restoration of the Alexandrian texts but was rather a skillful selection from various manuscripts which had in turn overlaid the Alexandrian.

It has been impossible to trace the particulars of the descent of manuscripts from the *Atticiana* to the tenth century, when the best of our extant manuscripts was probably written. From this period of eight to ten centuries have come only papyrus fragments of Demosthenes' speeches which were found at Oxyrhuchus, Egypt.<sup>10</sup> While not in sufficient quantity to be considered an earlier manuscript, these fragments have been valuable in comparing the extant manuscripts with versions of centuries before. Between the *Atticiana* and the Renaissance, however, two periods were important in the manuscript history. One was the resurgence of superior scholarship in Greece around the ninth century which perhaps led to the excellence of our best texts. Another was the period of Byzantine scholarship, particularly that under the patronage of the House of Palaeologi (1261-1453). As Hall<sup>11</sup> pointed out, the Byzantine scholarship was inferior to that of the Greeks, but served to preserve valuable manuscripts of the tenth and eleventh centuries. The texts actually published by the Palaeologi scholars were corrupt, and since many of them were the first to be imported into Italy, they became the bases of the corrupt vulgate texts which existed for centuries.

According to Adams<sup>12</sup> the study of Demosthenes in the western Renaissance began with the lectures of Chrysoloras, a Greek scholar who came to Italy from Constantinople in 1396. He was perhaps

<sup>9</sup>William Watson Goodwin, *Demosthenes' On The Crown* (Cambridge, 1901), 345.

<sup>10</sup>James Baikie, *Egyptian Papyri and Papyrus Hunting* (New York), 239-240.

<sup>11</sup>Hall, 43-44.

<sup>12</sup>Adams, 131.

the first to bring a manuscript of the speeches from the East, since his own transcript of the Greek text is now in the Vatican library.

One of the earliest and most famous of the manuscript collectors was Giovanni Aurispa who arrived in Venice from Constantinople in 1423 with 238 volumes. Among these manuscripts, according to Peck,<sup>13</sup> was the noted *Codex Laurentianus*, which included the complete text of Demosthenes. This manuscript is now in the Laurentian Museum at Florence.

Around 1490 Janus Lascaris, a Greek scholar under the patronage of Lorenzo de Medici, visited Greece and other eastern areas and brought back a store of manuscripts. Goodwin<sup>14</sup> stated that included in this collection was probably the now famous manuscript known as the *Parisinus Sigma* or *S*.

In 1504 the Greek text of Demosthenes' works was published in Venice by Aldus Manutius. According to Adams<sup>15</sup> this text was based on three Greek manuscripts and was the joint work of Aldus and Scipio Fortiguerra. However, Mahaffy<sup>16</sup> pointed out that the text was based to a great extent on the manuscript which has been designated as the *Marcian F*. The manuscript, now at the Library of St. Mark in Venice, was a more vulgar and corrupt text and was later classified by Butcher<sup>17</sup> as a member of the fourth family of manuscripts. Yet, according to Mahaffy,<sup>18</sup> all subsequent editions of the Greek text were based primarily on this work until the nineteenth century.

*Extant Manuscripts of Demosthenes' Works.* According to Hall over two hundred manuscripts of Demosthenes' works have been preserved. The manuscripts include sixty-one speeches in addition to letters and miscellaneous writings. Modern critics do not agree, however, on the authenticity of all the speeches recorded. Mahaffy<sup>19</sup> pointed out that critics such as Schafer insist that only twenty-nine of the speeches are authentic and the rest are spurious.

<sup>13</sup>Harry T. Peck, *A History of Classical Philology* (New York, 1911), 279.

<sup>14</sup>Goodwin, 343.

<sup>15</sup>Adams, 133.

<sup>16</sup>J. P. Mahaffy, *A History of Classical Greek Literature*, Vol. 2 (New York, 1885), 352.

<sup>17</sup>S. H. Butcher, *Demosthenis Orations* (*Bibliotheca Oxoniensis*, 1903), xvii-xxi.

<sup>18</sup>Mahaffy, 352.

<sup>19</sup>Ibid., 303.

The most important of the manuscripts have been those included in the various codices. Butcher<sup>20</sup> listed eighteen codices of Demosthenes in his *codicum catalogus*, excluding various papyrus fragments. These manuscripts have been arranged by scholars into roughly four families or classes, depending upon relationship of texts and probable extent of corruption. There is general agreement as to the two best manuscripts in the first family, namely, those designated as the *Parisinus S* and the *Laurentianus L*. There has been difference of opinion, however, as to the manuscript which might be mentioned as third in value. Both the *Vindobonensis 70*, a manuscript now in the library at Vienna, and the *Augustanus A*, a manuscript in the Royal Library in Munich, have been given the third position by various scholars.

The *Laurentianus L*, now in the Laurentian Library in Florence, is generally dated as being of the thirteenth century, although Goodwin<sup>21</sup> pointed out that parts of it evidently date from a later period. It follows very closely the text of the *Parisinus S* but was not copied from it or descended from it. Evidently both came from a common archetype.

The *Parisinus S*, a manuscript of the tenth century now in the National Library in Paris, is generally recognized as the foremost of the Greek texts. Its history has been sketched by both Goodwin<sup>22</sup> and Sandys<sup>23</sup> who have agreed in all important details. The inscriptions on the manuscript indicate that it belonged at one time to a society of monks named after Sosander, an obscure martyr who lived in Galatia. It was from its association with the Sosandrian order that the manuscript received the designation of *Sigma*. Scholars have disputed the exact location of the monastery, which was evidently somewhere in Greece or Asia Minor. The manuscript was brought to Europe by Janus Lascaris, who visited Greece and Asia Minor around 1490 under the patronage of Lorenzo de Medici. Following his return to Italy, Lascaris assisted Cardinal Niccolo Ridolfi in the formation of his library, and after the death of Lascaris in 1535 the manuscript was acquired by the Cardinal's library. Upon

<sup>20</sup>Butcher, xvii-xxi.

<sup>21</sup>Goodwin, 349.

<sup>22</sup>*Ibid.*, 343-347.

<sup>23</sup>John Edwin Sandys, *The Speech of Demosthenes Against the Law of Leptines* (Cambridge, 1890), xxxviii-xlii.

the death of Ridolfi, the manuscript passed to his kinsman Pierre Strozzi, Marshal of France, from whom it was inherited by Queen Catherine de Medici. After her death in 1589, it was included among the books which passed into the library of Henry IV of France. The binding was imprinted with the arms of France and Navarre as well as the monogram of Henry IV, and the manuscript has remained in Paris since that time.

The first editor to make use of it, and then of only a few passages, was Auger in 1790. In 1823 Immanuel Bekker collated the manuscript for his Oxford edition of the Attic orators. In 1834 J. T. Voemel published a full description of the manuscript. In 1855 Bekker's edition of Demosthenes was based chiefly on the Paris text. Since that time it has come to be recognized as the principal extant manuscript of Demosthenes.

The manuscript was written on 533 leaves of vellum, measuring thirteen and five-eights inches by ten inches. Each leaf contains a double column of thirty-two lines. The text was written with great care in upright minuscules which marked the transition from the uncial to the cursive hand, a fact which has helped in the dating of the copy. The letters were delicately formed with a thin stroke. The beginning of a fresh paragraph was denoted by an enlarged letter in the margin. The ink used was principally brown, but titles and initial letters of every oration were made in red. Contractions were very rare. The words in the manuscript were often separated imperfectly. The punctuation was denoted by middle and high points. In the text and in the margin there have been added various notes of revision, both ancient and modern, and in a variety of handwriting. Scholars have generally placed a varying amount of trust in the marginal notes.

Goodwin<sup>24</sup> indicated the agreement in many particulars between the *Parisinus S* and the papyrus fragments which date from the first and second centuries A. D. However, Hall<sup>25</sup> has warned that the papyri readings have also agreed many times with the inferior manuscripts. Nevertheless, he admitted that the greatest support is given the first family of manuscripts. The possibility of the *Parisinus S* representing a reasonable copy of the *Atticana* of Atticus was men-

<sup>24</sup>Goodwin, 349.

<sup>25</sup>Hall, 49.

tioned by Goodwin<sup>26</sup> but both he and Hall<sup>27</sup> warned against that assumption.

*English Translations of Demosthenes' Works.* The first English version of Demosthenes was made by Thomas Wylson in 1570. The next important translation was not made until Thomas Leland published the speeches in English between 1756 and 1777. The Leland translation became a standard and is still found in some early twentieth century anthologies. Charles Rann Kennedy completed the translation of the entire works of Demosthenes by 1848. The Kennedy version is still considered a standard version and is in widespread use. Lord Henry Brougham also made a nineteenth century translation of some of the speeches.

In 1912 A. W. Pickard-Cambridge published his English translation of the public orations by Demosthenes. A more recent translation of the works was that of C. A. Vince and J. H. Vince, who together and separately have published versions of many of the more important speeches. Their first translations appeared in 1926.

Repeated translations of Demosthenes' speeches has been necessary both to keep pace with the scholarship based on better manuscripts and also to put the speeches in the prose of a contemporary period. The translations of Leland, Kennedy, and Vince, each representing a different century, have illustrated the change in the acceptable English prose style.

The opening paragraph of *De Corona* was translated by Leland as follows:

In the first place, ye men of Athens, I make my prayer to all the powers of Heaven, that such affection as I have ever invariably discovered to this state and all its citizens, you now may entertain for me on this present trial: and (what concerns you nearly, what essentially concerns your religion and your honor) that the gods may so dispose your minds as to permit me to proceed in my defense, not as directed by my adversary (that would be severe, indeed!) but by the laws and by your oath; in which, to all the other equitable clauses, we find this expressly added—"Each party shall have equal audience." This imports not merely that you shall not prejudge, not merely that the same impartiality shall be shown to both; but, still farther, that the

<sup>26</sup>Goodwin, 345.

<sup>27</sup>Hall, 51.

contending parties shall each be left at full liberty to arrange and conduct his pleading as his choice or judgement may determine.<sup>28</sup>

The prose style exhibited by Leland reflected the style of the late eighteenth century, marked by long complicated sentences and a tendency toward elevation in word choice and structure.

Kennedy in the nineteenth century translated the same passage as follows:

I begin, men of Athens, by praying to every God and Goddess, that the same good-will, which I have ever cherished toward the commonwealth and all of you, may be requited to me on the present trial. I pray likewise — and this specially concerns yourselves, your religion and your honor — that the Gods may put it in your minds, not to take counsel of my opponent touching the manner in which I am to be heard — that would indeed be cruel! — but of the laws and of your oath; wherein (besides the other obligations) it is prescribed that you shall hear both sides alike. This means, not only that you must pass no precondemnation, not only that you extend your goodwill equally to both, but also that you must allow the parties to adopt such order and course of defense as they severally choose and prefer.<sup>29</sup>

The prose of Kennedy, as illustrated here, was simplified to some extent, but was still marked by lengthy sentences and elevated style.

In their twentieth century translation, C. A. Vince and J. H. Vince were successful in putting the speeches into more modern and lucid prose. They translated the opening paragraph of *De Corona* as follows:

Let me begin, men of Athens, by beseeching all the Powers of Heaven that on this trial I may find in Athenian hearts such benevolence toward me as I have ever cherished for the city and the people of Athens. My next prayer is for you, and for your conscience and honour. May the gods so inspire you that the temper with which you listen to my words shall be guided, not by my adversary — that would be monstrous indeed! — but by the laws and by the judicial oath, by whose terms among other

<sup>28</sup>Demosthenes, *Orations of Demosthenes*, trans. Thomas Leland (New York, 1900), 403.

<sup>29</sup>Demosthenes, *The Orations of Demosthenes*, trans. Charles Rann Kennedy (New York, 1896), 9.

obligations you are sworn to give to both sides an impartial hearing. The purpose of that oath is, not only that you shall discard all prejudice, not only that you shall show equal favour, but also that you shall permit every litigant to dispose and arrange his topics of defense according to his own discretion and judgement.<sup>30</sup>

In the Vince translation, the sentences have been shortened to conform with the modern conception of simplicity of speech prose. Also the choice of words was made in keeping with the taste of the present period.

*Summary and Implications.* To the student of speech two facts shown by the historical survey of the manuscript legacy are important. First, while the works of Demosthenes are probably as well preserved as any other prose writer of Greece, they are still more corrupt than the Greek poetry and tragedy which survived. Second, our best manuscripts of Demosthenes' works date from the tenth century A. D., or thirteen hundred years following his life. All scholars agree that changes have corrupted the texts during that period.

There is a wide difference in the readings of the various English translations of Demosthenes' speeches. The style used by each translator has tended to reflect the prose style of the period in which he lived. It is important, therefore, if a speech student is to secure an adequate appreciation of Demosthenes' speeches, that he read a recent translation.

One implication of importance to the field of speech may be pointed out. It is necessary that new and up to date translations of Greek and other ancient oratory be made constantly in order to render it into a prose style which is acceptable for study and appreciation by students.

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<sup>30</sup>Demosthenes, *De Corona and De Falsa Legatione*, trans. C. A. Vince and J. H. Vince (London, 1939), 19.

## WHAT'S WRONG WITH DEBATE?

HARVEY CROMWELL\*

I appear in a position that is contrary to both my actions and belief as a teacher of public address. That is, the title of this paper would seem to force me, if my material is subordinate, to follow a negative point of view regarding the values of intercollegiate debating. Should I do so, I would indeed be the sophist for although I recognize weaknesses in debating as an activity, I believe the advantages of the activity far outweigh the disadvantages. I would also add, there is considerable evidence supporting the values of debating as to developing ability in critical thinking and preparing students for leadership in a democracy.<sup>1</sup> Yet, the fact that I am to discuss the thesis, What's Wrong With Debate?, implies, at least, that all is not well with the objectives, interpretations, or practices of interschool debating.

My first charge is that we — teachers, coaches, laymen, administrators — fail to recognize there are two distinct and different types of debating being used today. These two types are tournament and audience debating.

In tournament debating, argumentation prevails. The stress is placed on the use of evidence, analysis, methods of reasoning — the use of the logical proofs. As Nichols and Baccus point out, "Tournament debating is a series of argumentation conducted as an oral contest with definitely established rules and techniques, the purpose being to establish the balance of proof in favor of one side or the other of a formal proposition."<sup>2</sup> For the most part, the debater is speaking before a critic judge supposedly trained in the skills of argument and the techniques of formal debate as they are presented in texts on argumentation and debate. Supposedly the judge is asked to determine which team did the better debating according to the rules, which team established the balance of proof in its favor; *not which team was the more persuasive to him personally.*

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<sup>1</sup>H. L. Ewbank, "What's Right with Debate?", *Quarterly Journal of Speech*, XXXVII (1951), 197-202.

<sup>2</sup>E. R. Nichols and J. H. Baccus, *Modern Debating*, (New York, 1936), 21

In audience debating, the debater is not addressing his remarks to a critic judge, but to the members of his audience. He is thus faced with the task of analyzing his audience, applying all the available means of persuasion, and *winning audience agreement with the conclusions to which he is committed.*

The one argument; the other, and broader, persuasion. My purpose is not to defend either position, nor to discuss the argument-persuasion duality; but to clarify my point that all debating is not alike. I would also add that as long as we sponsor both tournament and audience debating, we should recognize the difference, see that others recognize it, and prevent, as far as possible, the use of tournament style debating before audiences who do not recognize the different objectives.

My second charge is concerned with tournament procedures. Too many of us as directors of tournaments appear to be running a debate marathon. Too many schedules allow only an hour and fifteen minutes for a debate, a critique (usually without announcing the decision), and the students to get to the next round. This brief period does not provide an opportunity for a thorough critique. Granting the value of an immediate critique and decision has been questioned, I believe the debaters are entitled to know why, in the opinion of the judge, one team did a better job of debating than the other. Personally, I dislike the practice of trying to give a critique without announcing the decision. I dislike the practice because I find it very difficult to accomplish. Furthermore, I believe the judge who knows he must announce his decision and give a critique immediately following the debate will be more alert than one who knows his decision will not be known until the end of the tournament when everyone is in a hurry to start home. My recommendation is fewer debates per tournament, more time between debates, and critiques with decisions.

My third contention is concerned with judges. Too often people are asked to judge a debate who have had no experience or training for the assignment. The use of incompetent critics result in confusion for the debaters and increased negative criticism of debate. For example, in one tournament, a judge told the members of my negative team they could not expect to win unless they used a counter plan. In the following round, they introduced a counter proposal and were very confused when that judge told them they could not win a negative decision with a counter plan. The point,

here, is not whether my debaters should have won either debate; instead, it is with the contradictory criticism of the two judges regarding the types of acceptable negative cases.<sup>3</sup> Furthermore, I do not believe a judge should debate either the affirmative or the negative team on its interpretation of the proposition, whether the plan introduced is too brief or too detailed, or whether the plan proposed will or will not work. These matters, as I understand them, are included among the duties and obligations of the debaters; whereas, the duty of the judge is that of evaluating the clash of the two teams over the interpretation and the issues introduced. I also have the idea that our debaters are still students and, thus, are not perfect and that the judge who is too free with invective and negative criticism is forgetting some basic laws of learning. If we are to continue debating with decisions, we should demand and expect competent and tolerant critic judges.

My fourth charge is that the propositions selected for debate are too broad and poorly worded. This year's question is an example. Does a permanent program of wage and price controls (two ideas, incidentally) mean indirect or direct controls? There has been a great deal of quibbling among both judges and debaters over the correct interpretation. I know a negative team who refused to continue a debate because the affirmative introduced a plan of indirect controls. Two years ago we were trying to decide on a classification of the basic non-agricultural industries. One other example, what is the meaning of "substantial intercollegiate athletic de-emphasis" in the proposition we used in the Southern Speech Association tournament this year? An application of the tests of a proposition, which may be found in any basic text on debate, should remove some of the problems of poorly worded propositions.

My last point deals with the idea of "win at any cost." Fortunately, and I hope I am correct, the idea of winning at any cost is not as prevalent today as it once was. Many tournaments are deemphasizing decisions by including ratings for team and individual performance. I should add that I favor decisions in debate; but, that I also like the idea of including ratings for performance. Where does the idea of win at any cost germinate? Granting that students like to win, and that they should if they are to be effective tourna-

<sup>3</sup>See J. M. McBurney, J. M. O'Neill, and G. E. Mills, *Argumentation and Debate*, (New York, 1951), 166-168, for discussion of negative cases.

ment debaters, I think you will agree that the idea of win at any cost is usually found to lie with the coach. Our students' opinions of the decision and the judge reflect our thinking and teaching.

It is my thesis that nothing is inherently wrong with debate as a means of training ability in critical thinking and for leadership in a democracy. The faults lie with the coaches — and I have been a coach for over twenty years — for permitting the practices we do not like, for confusing the two types of debating we are using today, for not realizing the subjectivity of decisions, and for going-all-out for cups, awards, and decisions regardless of the price we may pay for them.

The challenge facing us is simply this: if we do not have the type of debating we desire, we should determine our objectives, and then work together to accomplish them.

## MEDIAEVAL INFLUENCES ON MODERN STAGE DESIGN

ALBERT E. JOHNSON\*

Scenically speaking, a large number of our modern plays are an imitation or continuation of productions of five hundred and more years ago. Such stage settings as those employed in *Desire Under the Elms*, *One Third of a Nation*, and *The Voice of the Turtle*, which elicited critical huzzas, reveal similarities of mediaeval staging, consciously or unconsciously adapted for the modern theatre.

A stage direction of the fifteenth or early sixteenth century English mystery play *The Magi, Herod, and the Slaughter of the Innocents* reads: "Here Erode rages in the pagond and in the strete also."<sup>1</sup> Herod's raging in the street in front of the pageant is one of the earliest references to the actor's use of an area outside or beyond the circumscribed stage. This area, called the *platea*, represented a neutral or unlocalized spot, save as the dialogue from time to time might designate it as first one place and then another.

In France, instead of movable wagons or pageants, the stationary stage was the usual method of production, and it assumed two forms. These have been preserved by two well-known miniatures: that by Jean Fouquet for *The Martyrdom of St. Apollonia* (1450) and that for *The Valenciennes Mystery Play* (1547). In both of these the scenes or settings, called *mansions*, were permanently built on a raised stage and were seen simultaneously, and in both the *platea* extended in front of the *mansions*. Thus the action of all the incidents in the religious stories was presented as one performance, one play. The action was continuous, more effectively continuous than on the English pageants since it flowed without let or hindrance from one scene to the next, constantly using the *platea* as the extension of any one setting or to represent another that had not been provided for.

Although the terms "simultaneous scene" and "multiple stage" mean about the same thing, I shall use them to distinguish between, respectively, *The Valenciennes Mystery Play* and the *St. Apollonia*. In the former, the *mansions* were arranged in a straight line and the primary requisite was width; in the latter, the *mansions* were ar-

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<sup>1</sup>Joseph Quincy Adams, *Chief Pre-Shakespearean Dramas* (New York, 1924), 163.

ranged in a semicircle of two stories, the upper being used as the acting area, and the primary requisite was height.<sup>2</sup> An unusual facet of the staging may be observed in the *mansion* for Hell, to the audience's right. In the multiple staging of *St. Apollonia* there were two acting levels, while in the simultaneous scene at Valenciennes there were three or four.

The Elizabethan theatre expanded the multiple stage to, perhaps, its fullest development. Here the *platea* was the platform stage, or at least the forward portion. This is not to infer that the Elizabethan *mise en scène* was influenced by France but to illustrate the concurrent growth and development of the single, all-inclusive setting.

The final steps in scenic design were evolved when the theatre was moved permanently indoors. As the value of the proscenium arch became more apparent, stationary stages and permanent architectural facades were replaced by wing flats, back shutters, and backdrops. Experiments with these, illuminated by artificial lighting, broadened the painter's and scene designer's art and led to the wider development of illusion and perspective. From such experiments, to which the general use of a front curtain was added, there gradually emerged the box set we know today which made possible the extreme realism of Antoine in France, Brahm in Germany, Stanislavsky in Russia, and Belasco in America.<sup>3</sup> But since the early twentieth century we have, scenically speaking, slowly and effectively been retracing our steps.

The unusual and "revolutionary" staging techniques for many of our most successful modern productions are fundamentally a return, conscious or unconscious, to the stationary staging devices that flourished in mediaeval France and that were further elaborated in the Elizabethan playhouse. I would like to begin with the 1920's, although earlier instances may easily be found. In 1889, for in-

<sup>2</sup>So we might assume since only conjectural dimensions are available, such as Petit de Julleville's guess about Valenciennes in his *Le Théâtre en France* (Paris, 1923), 28.

<sup>3</sup>There was, of course, no sudden change from the wing and back-shutter set to the box set. The transition was primarily a problem of rigging. In Drottningholm as early as the 1760's flat wings and backdrops were so skillfully painted in perspective that from "the prince's seat" an interior seemed actually to have three walls, and the borders appeared to form a solid ceiling. See John H. McDowell, "Historical Development of the Box Set," *The Theatre Annual*, (1945), 65-83.

stance, Steele MacKaye, one of the most extraordinary designers and technicians as well as an able actor, dramatist, and teacher, a man far ahead of his time, featured in his production of *Money Mad* "three perpendicular planes of action from a great height at back to a depth beneath the stage level suggested by a chiaroscuro treatment of lighting" which "anteceded by two decades or more certain principles of modern theatre art."<sup>4</sup>

From the 1920's, however, when, according to Barrett H. Clark, American drama came of age, the "new" scenic techniques began to be seriously and widely experimented with in this country. In his *Anna Christie* of 1921 Eugene O'Neill revealed to the audience two scenes simultaneously — a saloon bar and an adjoining room; in other words, what might be termed two contiguous pageants or mansions.<sup>5</sup> Three years later his *Desire Under the Elms* (1924) marked a reversion from typical realistic production to the multiple staging of *St. Apollonia*. Here we have an acting area outside the house (akin to the *platea*, although localized throughout as the yard) as well as one in each room of the house as the outer wall is removed. During the telling of the story, the action progresses fluidly from one to the other.

In 1927 *The Field God* by Paul Green presented something similar to this: "The one-story house with a chimney at the end projects into the yard from the right rear. A narrow porch . . . runs the length of it."<sup>6</sup> That is to say, we see the family eating its meals in the dining room, we see part of the kitchen as the door is opened, and we see the porch and outside yard — all at the same time as the characters move to and fro.

Elmer Rice's *Street Scene* (1929) used principally the stoop of an apartment house and the street in front, but the windows of the various apartments also entered the action. In the same year, O'Neill

<sup>4</sup>Percy MacKaye, *Epoch* (New York, 1927), II, 242-243.

<sup>5</sup>Among several earlier, sporadic uses of the now all-to-familiar divided stage should certainly be cited Charles Hoyt's *A Trip to Chinatown* (1891), one of the longest-run plays of all time. In the second act the stage is divided into not two but three separate settings. Belasco's *Good Little Devil* (1913) boasted a stage divided horizontally into upper and lower levels. Earlier, from about 1850-1890, Dion Boucicault was one of the foremost experimenters in scenic design.

<sup>6</sup>Paul Green, *The Field God and In Abraham's Bosom* (New York, 1927), 145.

repeated the principle of cut-away scenery (multiple staging) in *Dynamo* but on a more elaborate scale.

The exterior of the homes of the Lights and the Fifes. . . . They are separated by narrow strips of lawn. . . . Only the half sections of the two houses are visible which are nearest to each other, the one containing the Fife sitting room, with Ramsay's and May's bedroom directly above it, and the section of the Lights' home in which are their sitting room and Reuben's bedroom on the floor above. As the separate scenes require, the front walls of these rooms are removed to show the different interiors.<sup>7</sup>

Presented in 1933, a play by Howard Lindsay based on an Edward Hope novel proved how effectively farce can employ the technique of the Middle Ages. *She Loves Me Not* was produced on what Burns Mantle called "an ingeniously contrived double-deck stage," each deck or level split up into several different settings. Action flashed from one to the other or, as in a telephone conversation, occurred in two simultaneously. The orbit of the plot embraced a variety of localities: a Princeton dormitory, a nightclub, the home of the hero's sweetheart, the Dean's office, and so on.

During 1937 and 1938 the Living Newspaper unit of the Federal Theatre boldly and imaginatively utilized older techniques for the presentation of *Power* and *One Third of a Nation*. The permanent set of the latter, designed by Howard Bay, represented a cross-section of a tenement, called by some critics the real protagonist in this examination of the housing problem. The multiple stage presents to the audience a portion of the basement down left, above it a section of a narrow bedroom. Staircases traverse two stories and lead to a third. Directly center stage are visible two rooms, one above the other; on the third floor a series of doors open into other living quarters. Far right the spectator observes the outer wall and side alley of the dwelling. Moreover, there is an acting area fronting the tenement.

The following year (1939) Saroyan's first play, *My Heart's in the Highlands*, employed the now-familiar cut-away house, porch, and surrounding yard, a portion of the yard serving as a *platea* which at intervals became Mr. Kosak's grocery store. In van Druten's *Voice of the Turtle* (1943) we have a cogent illustration of the fluid-

<sup>7</sup>Eugene O'Neill, *Dynamo* (New York, 1929), vii.

ity of movement and story-telling made possible by the simultaneous scene, not for only one act as in Hoyt's *Trip to Chinatown* but for the entire play. The whole of Sally's apartment lies open at once: kitchen at the audience's right, living room center, and bedroom left with the bath opening upstage. The characters move freely and naturally from one to the other as the plot dictates. Somewhat similar staging unfolds the stories of *I Remember Mama* and *The Glass Menagerie*, although the former frequently changes the setting in each area.

Both Rodney Ackland's *Crime and Punishment* and Tennessee Williams' *Streetcar Named Desire* (1947) repeated the modern variations on an older theme. Ackland's dramatization presented a cross-section of a lodging-house (note the somewhat like staging of Gertrude Berg's *Me and Molly* the next year); Williams' study of Blanche Du Bois exposed all of the Kowalski flat to the audience's view and, additionally, the entranceway and spiral staircase leading to floors above. Further, the street in front of the apartment could be seen upstage, when lighted, through a transparent wall.

There remains as illustration — although I have not attempted anything like a complete summary — the latest and most spectacularly successful Broadway production, *Death of a Salesman*. Here we have an especially effective adaptation of the multiple stage, even to the *platea*. Miller's responsibility for the staging of his plays, not to mention Eugene O'Neill's responsibility for the staging of his, is the subject of another essay. Observe in the play under discussion the various acting levels (living room, the parents' bedroom, the sons' room) and the indispensable *platea* which serves as yard, office, saloon, and graveyard, depending for localization upon the dialogue, aided occasionally by pieces of furniture, a prop, a bit of dress. Save for custom, no intermission is required, as none is required by the Greek, mediaeval, or Shakespearean drama. This is equally as true — or could be made so by the slightest emendation — of many other modern plays, of which *I Remember Mama*, *The Glass Menagerie*, *Joan of Lorraine*, and Jeffers' *Medea* are only a few examples.

Simultaneous or multiple staging interprets the play in the simplest, quickest, and most straightforward terms. It saves time, space — and money. Constant handling and shifting of scenes are obviated. Also, stage hands and technicians are frequently cut to a minimum — in fact, the actors in their capacity as actors are often stage

hands as well. Witness the Stage Manager in *Our Town*, the supers in *Joan of Lorraine*, and minor actors in *Death of a Salesman*. Witness, further, a number of now forgotten plays such as *A Story for a Sunday Evening* (1950) in which no curtain and no scenery were employed and which, according to John Chapman, "was presented on a bare stage with a few hand-carried props."<sup>8</sup> In this instance the bare stage is the simultaneous scene or, more accurately, a *platea* in itself. Indeed, in space staging the bare platform, although usually abetted by ramps and units, is a modern equivalent of the simultaneous scene, an abstract or symbolic representation of various localities (*mansiones*) made possible by lighting.

How much the scarcity of materials during and after the first war (especially abroad), how much the depression, the second world war and ensuing inflation inspired playwrights and producers to adapt mediaeval and Elizabethan techniques is a study that might profitably be made. Increasingly, at any rate, the plays that are being written and produced today are one-set shows, although they may require three, four, or many more localities for their presentation.

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<sup>8</sup>*Theatre Critics' Reviews*, 1950 (New York, 1950), 205.

## BASIC TERMINOLOGY FOR VOICE STUDY

DONALD E. HARGIS\*

### I.

In the field of the speaking voice there is wide variation in the terminology which is used to identify the structures and their functioning. An examination of the texts in voice will convince one that there are semantic problems. Interest in the speaking voice dates from the works of Sheridan and Walker as developed by Rush; and since then nomenclature has been borrowed from anatomy, physiology, psychology, physics, phonetics, music, aesthetics, and voice science. Too frequently in the transfer, the significance of the term has been lost; or there has been deliberate rechristening with a word which the innovator has felt to be more descriptive than the original. At the same time, students of voice have invented new designations when there has seemed to be none which could be borrowed conveniently. This has resulted in a chaotic situation in which a dozen different labels have come to be used for the same structure or function.

The present study is an investigation of the terminology used in the area of the speaking voice, not that used in voice science or in speech correction, and an attempt to suggest some standard nomenclature. This is not a statistical tabulation, but rather one to reflect the usage of writers on the speaking voice whenever they agree that a term is necessary and "standard." When there is apparently no agreement on the necessity for identifying a certain structure or on a label for it, none will be given, even though this may mean that the names for certain structures, functions, or results of functioning are omitted.

The survey was made on the basis of a tabulation of the terminology in seven texts on the speaking voice and in the voice sections of seven texts in interpretation and eleven texts in public speaking. For purposes of examination and presentation the terms were classified into four general categories: breathing, phonation, resonance, and sound production; one specific category: time; and one general division: miscellaneous terms. A list is given for each of

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these divisions under the headings: structure, functioning, and results. To be included in the list, the structure, function, or result of functioning was mentioned in a majority of the texts examined and at least seven of the authors agreed on the specific designation.

## II.

### BREATHING

#### *Structure:*

thorax (chest cavity)<sup>1</sup>, rib cage, ribs, sternum, spinal column, muscles of the thorax, diaphragm, lungs, bronchi, trachea, abdominal cavity, and muscles of the abdominal wall

#### *Functioning:*

motive power, air, air pressure, respiration, inhalation and exhalation, and inspiration and expiration

#### *Types:*<sup>2</sup>

life breathing, speech breathing, clavicular breathing, medial breathing, diaphragmatic breathing, and abdominal breathing

#### *Results:*

volume, loudness, projection, force, emphasis, stress, and intensity.

There is no serious diversity on the terminology to be used for breathing. Although most authors use "muscles of the thorax," a minority prefer inspirator-expirator muscles, muscles inside and outside the rib cage, thoracic muscles, rib muscles, chest muscles, costal muscles, or intercostal muscles. Inhalation and exhalation and inspiration and expiration are used as synonyms and interchangeably. There are slight differences of opinion on the types of breathing, with varying descriptive classifications from author to author. Medial breathing is known variously as central, chest, thoracic, middle thoracic, or middle, while diaphragmatic and abdominal occa-

<sup>1</sup>A term in parenthesis indicates that it is used as descriptive of the term which precedes it.

<sup>2</sup>This special heading, *Types*, is used only under BREATHING.

sionally are combined into diaphragmatic-abdominal. The most controversial terms occur under the results of breathing. Volume and loudness both are used widely, but volume tends to be descriptive of loudness.

#### PHONATION

##### *Structure:*

trachea, larynx (Adam's apple), cricoid cartilage, thyroid cartilage, arytenoid cartilages, epiglottis, vocal folds, false vocal folds, ventricle of the larynx, muscles of the larynx, and glottis

##### *Functioning:*

vibrators, length of folds, mass of folds, and tension in folds

##### *Results:*

pitch, pitch range, average pitch level, optimum pitch, key, melody, inflection (glide or slide), rising inflection, falling inflection, circumflex inflection, step, pitch pattern, monotone, variety, song-melody, and whisper

The greatest variation in this category is in the detail with which the structure is identified; one writer indicates only the vocal folds while another has a description worthy of a text in voice science. Although most authors have settled upon "vocal folds" as the name for the vibrating objects, they are known as vocal cords, vocal bands, vocal lips, or thyro-arytenoid muscles. Only rarely are the muscles of the larynx specified with their anatomical designations or with descriptive titles. Average pitch level appears under a variety of labels as pitch norm, general level, natural level, habitual level, customary pitch, or fundamental pitch. Few writers speak of faults in phonation, most of them treat even breathiness and glottal shock as difficulties in resonance or quality.

#### RESONATION

##### *Structure:*

resonators, pharynx (throat), nasal cavity, mouth, soft palate, hard palate, tongue, lower jaw, teeth, and lips.

***Functioning:***

amplification, reinforcement, fundamental tone, overtones, air-column resonance, cavity resonance, sounding board resonance, and nasal resonance

***Results:***

timbre, tone color, tone placement, and quality (breathy, de-nasal, falsetto, gutteral, harsh, hoarse, husky, nasal, oral, shrill, strident, thin, throaty, and weak)

The terminology used to designate the structure and its functioning in resonance is reasonably consistent. The nasal cavity is sometimes known as the nose, the nasal resonator, or the nasal passage. Occasionally there are hazy definitions in the area of functioning with confusingly truncated or incorrect descriptions. For the quality judgment of resonance there is exceedingly wide diversity with over seventy different descriptive terms in use; only those which occur with any frequency are listed. Labels descriptive of good quality such as mellow, rich, open, normal, full, pleasing, or resonant are applied infrequently. Greater variation occurs in the appellations descriptive of "quality" than in any other area of the speaking voice.

**SOUND FORMATION*****Structure:***

articulators, pharynx, nasal cavity, mouth, soft palate, hard palate, alveolar or gum ridge,<sup>3</sup> tongue, lower jaw, teeth, and lips

***Functioning:*<sup>4</sup>**

phonetics, vowel, front vowel, mid vowel, back vowel, lip round vowel, lip spread vowel, schwa vowel (neutral vowel), diphthong, consonant, voiced consonant, voiceless consonant, continuant consonant,<sup>5</sup> plosive consonant, fricative consonant, nasal consonant, semi-vowel consonant, articulation, and pronunciation

<sup>3</sup>The two labels are used with equal frequency.

<sup>4</sup>*Functioning* and *Results* are treated under the one heading in this section.

<sup>5</sup>A general designation for fricative, nasal, and semi-vowel consonants.

In many of the texts in public speaking and interpretation the discussion of sound production is so brief that no attempt is made to identify the individual sounds. Although some authors represent the sounds of English by using diacritical markings, still the phonetic alphabet with seventeen vowels including both the stressed and unstressed retroflex "r", five diphthongs, and twenty-two consonants is the more widely used. No identification can be given for the placement classification of the consonants as never more than two authors are in agreement on it. Discussion of assimilation and blending in so infrequent that it is impossible to suggest nomenclature for the sounds in connected speech.

#### TIME

rate (tempo), duration, pause, oral punctuation, phrase, phrasing, monotony of time, and variety of time

These terms cannot be grouped under the same headings used in the other divisions, as no one structure or function determines TIME. There is general agreement on both the labels and the definitions in this category.

#### MISCELLANEOUS TERMS

over-laid function, tension, relaxation, monotony, variety, flexibility, rhythm, energy, posture, and ear training

The miscellaneous terms relate to the entire vocal mechanism and the integration of the various structures and functions. Some of them can be applied to specific vocal elements.

### III.

This list would appear to be a minimum necessary for understanding the structure and functioning of the vocal mechanism. There is no pretense that it is an exhaustive one, such as could be compiled from books on voice science, anatomy, and physiology. In several instances the name for a structure, function, or result of functioning is omitted, not because it is never used, but because no two authors agree on it. At the same time, many writers use very few terms to describe structure and function, fewer than are given here. It is hoped, however, that this is a functional list to which the instructor can add when he feels that is necessary.

The examination of the terminology used in various texts strikingly illustrates the diversity of identification even of structures for which there are standard anatomical names. The diversity becomes more apparent when one compares the terms used to identify the results of functioning. This makes it difficult in many instances not only to understand what one author means, but even more difficult, because of the varying labels and the loose and occasionally misleading definitions, to compare one author with another. A standard glossary would be a valuable contribution to the field. While this list was assembled as an aid to teachers and students of the speaking voice, it might well serve also as the basis for a movement to regularize the nomenclature in the area.

## BOOK REVIEWS

**THE POINT FOUR PROGRAM.** Edited by Walter M. Daniels. The Reference Shelf, Volume 23, No. 5. New York: The H. W. Wilson Company, 1951; pp. 207; \$1.75.

Three years have elapsed since President Truman in his inaugural address declared, "We must embark on a bold new program for making the benefits of our scientific advancement and industrial progress available for the improvements and growth of undeveloped areas." This proposal, usually referred to as the "point four program," has remained a controversial issue since its inception.

The editor of this volume, a member of the Foreign News Staff of the *New York Times*, has organized his material under four headings: "The Concept; The Program; Who Will Pay For It; and The End Product." Fifteen essays are devoted to a discussion of what the President had in mind in "point four." Nine of these more or less support the concept that this program is an opportunity without parallel to extend, in one way or another, to all who want them, the American standard of living and way of life. Six essayists are somewhat skeptical of the merits of this broad interpretation.

The section dealing with the program itself is entirely factual; it describes operations under way, administrative procedures and setups, and where and how the program may be initiated. The answer in the section, "Who Will Pay For It," will come as no surprise. It is clearly indicated that the major financial burden must fall on the United States and its individual taxpayers. Articles in this section do consider the possibilities of private capital investments, their assurances, and inducements. Articles dealing with "The End Product" are, without exception, panegyrics on the benefits to the world that would follow the fulfillment of the objectives of the "point four" program. A detailed bibliography is included in the volume.

To evaluate a program as revolutionary in conception and as untested by hard experience as "point four" would require the services of a corps of prophets. It is not surprising that there is a spirit of "iffiness" throughout this entire book. There is also considerably more pro than con evidence. Whether this represents editorial bias or is due to the paucity of hostile critics is difficult to determine. Despite its limitations, this book does throw considerable light upon a program which undoubtedly will be of increasing importance in years to come.

E. L. PROSS

*Texas Christian University*

PERSUASION: A MEANS OF SOCIAL CONTROL. By Winston Lamont Brembeck and William Smiley Howell. New York: Prentice-Hall, Inc., 1952; pp. x + 488; \$5.25.

Believing that "modern living demands an understanding of persuasion," Brembeck and Howell begin their book with a description of the place of persuasion in contemporary society. Then, they examine these "bases of persuasion": early philosophic, modern psychological, and rhetorical theories; bodily drives and social motives; attitudes, sentiments, and stereotypes; and reasoned discourse. Their next consideration is "identifying and interpreting the tools of persuasion." Here they discuss language, psychological forms (suggestion, propaganda devices), and logical techniques (statistics, circumstantial detail, comparison, analogy, generalization, authority, etc.). At approximately the half-way point in the book, they apply persuasion to speaking. This section has the usual chapters on analyzing audience and occasion, gathering materials, organization, and delivery. The final portion of the work surveys studies in persuasion, methods of evaluating persuasion, and the ethics of persuasion.

Accompanying each chapter are a topical outline, several exercises, and suggested additional readings. The book is thoroughly documented with references not only to contemporary and classical writers in speech but also to those in other fields, notably sociology and psychology. There are no pictures and few graphical or other visual aids. Neither is there any special treatment of the speaker's use of visual aids.

It seems difficult to determine the particular course for which the text is suited. Would the average undergraduate in a public speaking class gain in persuasiveness from a consideration of Hedonism or Kretschmer's morphological types? Is familiarity with the content analysis studies of Weingast or Inkeles of value to the undergraduate in either the recognition or the practice of persuasion? On the other hand, if the book is intended for the graduate or advanced student in speech, why does it include such elementary treatments of modes of delivery or of gathering material? Perhaps its maximum usefulness would be for supplementary readings and references at either level. It does provide an interesting and comprehensive survey of persuasion.

MARY LOUISE GEHRING

Mississippi Southern College

NINE GREAT PLAYS: FROM AESCHYLUS TO ELIOT. Edited by Leonard F. Dean. New York: Harcourt Brace and Company, 1950; pp. 595; \$1.75.

Within this volume is presented an excellent selection of nine of the most thoughtful dramatists the world theatre has produced. The Louis Macneice translation of *Agamemnon* and the W. B. Yeats modern creation of the *King Oedipus* fulfill the requirement that only poets can translate poetry, and bring the mood of the old into the humor of the new. And the selection of *Volpone*

bridges the leap from Greek drama, making unnecessary the interspersal of any laborious Roman comedy.

The height to which French comedy attained is illustrated by *The Misanthrope*, and the brilliant *tour de force* of Restoration theatre, *The Way of the World*, best presents the heights to which English comedy reached. Against these plays the modern return to serious drama that pits man against man, against society against himself is well exemplified in the selections of *The Wild Duck* of Ibsen, *The Cherry Orchard* of Chekhov, O'Neill's great one-acter, *The Emperor Jones*, and Eliot's drama of the struggling spirit, *Murder in the Cathedral*.

The general introduction to the anthology contains much that is illuminating to the student. The editor's method of telling the underlying reasons for Greek festival drama and his brief but clear description of the method of production are well done. Perhaps he skirts an extended analysis of the plays somewhat too deftly "To avoid the implication that there is any substitute for an alert and sympathetic reading of the plays themselves." Might not a greater synthesis of the ideas of the plays help bring about the "sympathetic reading?"

The introduction to the *Agamemnon* contains a good tie-in with modern reactions and culture. The story is told succinctly and clearly. But the method of introducing *King Oedipus* is somewhat more dogmatic, especially the conclusion that "the proud man of reason puts out his eyes and symbolically admits the inadequacy of his unaided intelligence." Granted that this is a possible conclusion as to the author's intention, yet it is only one conclusion, and the student will not necessarily reach to it in the reading of the single play printed in this volume.

The discussion of Jonson's moral purpose in *Volpone* tends to be rather heavy. Certainly it is brief, as is also the attempt to gather in the suggestions of all the complications of *The Misanthrope* into two short paragraphs. The student can scarcely follow the many implications without a careful explanation by his instructor. This is also true of the equally short digest of the basic ideas of Restoration comedy of manners illustrated by *The Way of the World*. The reader is not told exactly what is being satirized by this form of comedy; in fact, he may be somewhat disturbed by the summary condensation which does not point directly any path for him into the play.

In the introduction to *The Wild Duck* the beginning student is briefly warned of an approaching symbolism, but in a way that tends to make him beware of it rather than to look eagerly forward to it. The approach of the editor seems somewhat influenced by William Archer's viewpoint as to the "problem play" quality of Ibsen's drama. Bernard Shaw would certainly have given him something of a tongue lashing about it.

The resume of *The Cherry Orchard* is, on the other hand, excellently suggestive to the student, and will draw him on to read and enjoy the play, and the same thing can be said for the introduction to *The Emperor Jones*. And, in the analysis of the final play of the volume, *Murder in the Cathedral*, there is again the same careful and fine-drawn approach which is found prefacing *The Agamemnon*. Eliot is well introduced. The reader will move into the play with intelligently developed anticipation.

All in all, one finds in this work an excellent selection of drama, some brief, some extended introductory analyses which offer to the teachers of world drama suggestive springboards for classroom use, and several hours of excellent reading in a convenient format.

MERRILL G. CHRISTOPHERSEN

*University of South Carolina*

CREATIVE PLAY ACTING: LEARNING THROUGH DRAMA. By Isabel B. Burger. New York: A. S. Barnes and Company, 1950; pp. xv + 199; \$3.00.

*Creative Play Acting* has for its focal point the child actor, not the child audience. It is concerned with participation more than production, with improvisation for the child's own emotional development rather than re-creation of the artistic efforts of others. For those who are less than enthusiastic about creative dramatics, whether they are teachers, recreational directors, youth leaders, parents, or theatre directors, this book should be required reading. One rarely finds an author sitting forth her philosophy as vigorously and persuasively as does Mrs. Burger, and rarer still is the book that presents so explicitly the detailed procedures and directions required for the guidance of the novice in this field.

Relatively greater emphasis is placed by Mrs. Burger on the process of self-expression and the development of creative imagination during the earlier stages of play-making, and less attention is given to conventional directing and staging techniques. After a preliminary chapter stating the objectives of creative dramatics, the author surveys the basic steps in developing the dramatic "project" and then proceeds to the heart of her subject—the four chapters dealing with the invention of pantomime and the improvisation of dialogue. Even experienced directors of standard plays will find here excellent methods for training the young actor to express himself. Succeeding chapters take up the completely developed dramatic effect involved in the short, long, and episodic plays and the pageant. Although her two chapters on techniques of directing and staging are sound, the author wisely refrains from attempting to rival standard play production textbooks.

One of the most helpful features of the book is the extensive lists of suggested exercises and projects for each age level. Lists of references following several chapters can be used to guide the teacher or youth leader who is unacquainted with other literature in this area. One-fourth of the book is given to the reproduction of three play scripts drawn from the author's experiences with the Children's Experimental Theatre of Baltimore. Also appended is a list of titles and sources of stories suggested for dramatization and classified according to age groups. Although slight in size, the book has a wealth of charts, diagrams, and interesting illustrations. The result is an attractive and practical contribution to an important area in child education.

FRANCINE MERRITT

*Louisiana State University*

**THE TEACHING OF SPEECH.** By Borchers, Smith and Weaver. New York: Prentice Hall, Inc., 1952; pp. iv + 565; \$4.75.

*The Teaching of Speech* is a textbook for college courses in speech education. There have not been many texts in this area. This book should be happily received by all instructors who teach speech methods.

The authors have divided their book into four parts:

- Part I The Place of Speech in Education
- Part II The Development of Basic Habits and Skills
- Part III Applications of Basic Skills and Understandings
- Part IV Criticism and Evaluation

In the first part a great deal of time is spent on the historical background of speech. One first thinks that this might be unnecessary. However, the beginning teacher will undoubtedly use this book as a reference; and this material, along with the other extras, will be most helpful. There is a chapter dealing with the high school speech curriculum which discusses the activities associated with teaching speech. Explanations of course outlines, unit plans, and daily lesson plans with examples are given to help the student teacher.

The chapters in the second part "describe classroom procedures which have been found effective in actual practice." These procedures are not meant to be the forms for all speech teachers to follow. Rather they are given to aid the speech teacher in planning his own particular work. A wealth of material that every instructor of speech methods will appreciate and find valuable is found in this division.

Part three discusses the developments of skills in the forms of speech: informal speech, public speaking, discussion, debate, reading, story telling and dramatization, drama, and radio. Each form is treated in a separate chapter with many actual examples as reported by teachers.

Criticism of classroom speaking is presented in the fourth part with check lists, rating scales, and profile charts. Also, there is a chapter on evaluation in which the authors discuss measuring the effectiveness of instruction and grading the students. The appendix contains a listing of films and recorded material with their sources.

*The Teaching of Speech* is a good text for a course in speech methods. It would also be of great assistance to the beginning teacher. This type of book was needed in the field of speech education.

THOMAS L. HEADLY

Henderson State Teachers College

**THE AGE OF DANGER, MAJOR SPEECHES ON AMERICAN PROBLEMS.** Edited by Harold F. Harding. New York: Random House, 1952; pp. xiv + 561; \$3.25.

Professor Harding has grouped a fine collection of speeches under three major headings: The World Outlook in the Atomic Age, The United States and

Foreign Affairs, and The United States and Home Affairs. Americans delivered most of the addresses, and range in philosophy from Robert Taft and Douglas MacArthur to Walter Reuther and Micheal DiSalle. (It is to the credit of the editor that he has rejected vituperations from both the Right and Left lunatic fringe.) Yet what happens anywhere in the world affects Americans, so Winston Churchill, Trygve Lie, Vincent Auriol, and other distinguished foreign leaders are also represented.

In the preface we are told that "Timeliness and content rather than literary merit or form have been most frequently the bases for selection." However, material is here in abundance for the study of all the devices of public speaking and public discussion. Some teachers will find it a useful supplement in their courses.

I said "some teachers" advisedly, because most of us will look longingly at Dr. Harding's book, then at the \$3.25 price tag, and reluctantly decline requiring that students add this to the three to seven dollars they already are laying out for textbooks in what is usually a one-semester course. Other books, less economically printed and on better paper than *The Age of Danger*, are even more expensive. I believe there must be an answer to this increasing drain on students pocketbooks. This collection has 68 speeches and covers 561 closely printed pages. I would like a collection of 25 speeches in 200 pages, selling for \$1.75. Is it possible? If not, then maybe we had better experiment with paper bindings or something else.

Anyway you will enjoy *Age of Danger*, and so will your students if they can afford to.

ELTON ABERNATHY

*Southwest Texas State College*

SPEECH: ITS TECHNIQUES AND DISCIPLINES IN A FREE SOCIETY. By William Norwood Brigance. New York: Appleton-Century-Crofts, Inc., 1952; pp. xix + 582; \$4.00.

From the inspiring foreword, "Why Speak? Who Listens?" to the last chapter on "Speech in an Industrial Democracy" Brigance propounds the philosophy that speaking is a basic tool of leadership with a direct and personal style that is enjoyable as well as instructive. He does not ask the student simply to accept textbook dogma, but rather he supplies a wealth of supporting material in accordance with the same rhetorical principles which students are advised to use in their speeches.

The book is teachable! Appleton-Century-Crofts has done a good printing job in preserving the forcefulness, the clarity, and the interest of the writer. It has the same basic structure as Brigance's earlier texts, but the language and material used are based on later thinking and later events. The exercises are practical and valuable. The principles are developed sufficiently to allow good

testing. Although the major emphasis is on basic principles of public speaking, the text is made usable for those more general fundamental courses by the four chapters on discussion, radio and television, parliamentary procedure, and speeches on special occasions.

Included for the study of voice and diction are two groups of intelligibility tests which have been used in military research. The first group will give the instructor and the student an objective inventory of the student's skill; the second test group will give a reliable indication of the improvement following teaching of the unit.

The book is designed to inspire and interest as well as instruct the student.

DON HARRINGTON

*Alabama Polytechnic Institute*

## NEWS AND NOTES

Dr. Cordelia Brong is director of the Speech Clinic and teacher of speech correction courses at Louisiana State University. Dr. Brong, a graduate of Hood College, Frederick, Maryland, received her M.A. at Columbia Teachers College, and her doctor's degree from Northwestern University.

Dr. Claude M. Wise, Head of the Louisiana State University Speech Department, is Visiting Professor of Phonetics and Linguistics at the University of Hawaii for this academic year. Dr. Claude L. Shaver will serve as acting head of the Speech Department during Dr. Wise's absence.

Dr. Harriett Idol is teaching this year in the Louisiana State University Caribbean program, Canal Zone.

The Fisk University Radio Plays are broadcast the third Sunday of every month over the local Nashville station WSOK.

Mrs. Elizabeth Kimble, graduate of Central Institute for the Deaf, has joined the staff of the Atlanta Junior League School for Speech Correction as audiologist in charge of the school's hearing clinic.

Emory University, Atlanta, Georgia offers a limited number of full tuition grants for graduate work in speech correction. Applications for 1953-54 will be received until August 1, 1953. Apply to the Education Committee, Junior League School for Speech Correction, 5020 Peachtree, Ra. N.W., Atlanta, Georgia.

Memphis State College is conducting six Speech Institutes for high school students. In October a "Ways and Means" Institute for teachers was held. A Discussion Institute, wherein the high school students discussed the national debate problem was held in November and in December an Interpretation Institute was conducted.

Dr. Carroll Ellis has succeeded B. B. Baxter as head of the Speech Department at David Lipscomb College, Nashville, Tennessee. Mr. Baxter is continuing to teach classes in speech at the college.

Miss Ora Crabtree completed thirty-two years of service in the Speech Department at David Lipscomb College this past year. She was honored by her many friends at a special dinner.

Bradford White, staff-member at Memphis State College, was guest speaker and visiting director of the Carolina Playmakers last summer.

Miss Evelyn Kempe has joined the speech staff at Memphis State College as director of forensic activities.

New appointments at the Florida State University: Dr. Lynn Orr in Theatre; William A. Peterson, Speech Education; William Carmack and Theodore Clevenger in Fundamentals of Speech.

Miss Janet Loring has joined the staff at Agnes Scott College as instructor in speech and drama.

Mrs. Margery Wilson, McNeese State College, Westlake, Louisiana is at Columbia University on sabbatical leave. Ed Daugherty is acting head during her absence.

The Speech Department at Auburn University announces the following faculty changes: William S. Smith, formerly of Natchitoches, Louisiana is Asst. Professor of Speech and Debate Coach; Dr. Donald A. Harrington, formerly of the University of Oklahoma, is the new head of the Speech and Hearing Clinic; and J. A. Sanders, graduate of the University of Florida, is instructor in radio.

Mr. Ira North has returned to the speech staff at David Lipscomb College after an absence of three years. Work on his doctor's degree at L.S.U. will be completed this year.

Miss Bertha Casada is head of the Speech and English Department of Abilene Christian College Demonstration School, Abilene, Texas.

Dr. Lou Kennedy, formerly of Louisiana State University, Miss Connie Johnson, formerly of Junior League School Charleston, South Carolina and Miss Barbara Luff of Florida State University have joined the staff of the Davison School of Speech Correction, Atlanta, Georgia.

The Division of Speech Arts, Mississippi Southern College, under the direction of Dr. Mary Louise Gehring held its first annual Mississippi High School Conference on Debate and Interpretation in November.

The seventy-fifth anniversary year of Brenau College, Gainesville, Georgia will be celebrated by a pageant in the spring produced by the Speech Department.

Professor Paul Brandes of the University of Mississippi is the new Southern Governor of the American Forensic Association.

Miss Sara Lowrey, Associate Professor of Speech at Furman University, presented her fourth annual speech recital in November. Miss Lowrey read an adaptation of *Media of Euripedes* by Robinson Jeffers.

"In his full-color, thirty minute film sermon, 'Pound of Flesh,' Dr. Bob Jones, Jr., President of Bob Jones University, not only preaches the sermon but portrays the sly and crafty Shylock in the courtroom scene from Shakespeare's famous play, *The Merchant of Venice*." This film is being premiered throughout America during the fall months until the end of January. Other "Unusual Films" for a rental fee are, "Light of the World," "Vesper Melodies," "Macbeth," and "You Can't Win."

The Southern Region of the American Forensic Association is initiating three research projects aimed at improving the teaching of speech in the nation.

Project one entails the measurement of the effectiveness of ten student speeches, one each from the University of Florida, University of Alabama, Florida State University, Georgetown College, Wake Forest, Louisiana State University, Baylor, University of Mississippi, M.S.C.W., and David Lipscomb College. These ten minute speeches have been recorded on tape and will be sent around the country for research purposes. Contact has been made with the University of Nebraska to begin work on exploring the possibilities of the tapes in connection with Nebraska's class on listening. Eventually the tapes will be made available to A.F.A. member in the South for teaching purposes.

Crannell Tolliver, Head of the Speech Department at West Texas State College and Executive Secretary of the Texas Speech Association, received his Ph.D. from the University of Denver in August. His dissertation was entitled: *The Speech Training Needs of Public School Teachers*.

The annual state convention of the Texas Speech Association was held in El Paso November 27-29 at the Hotel Cortez. The association has cooperated with the Texas Education Agency in publishing a state course of study in speech for the high school, a bulletin that is now ready for distribution after three years in preparation. A committee is now at work on a course of study for the junior high school.

Wendell Cain Instructor in Speech at West Texas State College, is on leave of absence to work on his doctorate at the University of Denver.

William A. Moore, Assistant Professor of Speech and Director of Dramatics at West Texas State College, after a successful summer theatre season enrolled for graduate study toward his doctorate at Columbia University.

Because of numerous requests, Mississippi State College for Women, is expending the Magnolia Tournament to include participation for men students. Activities will include debate (senior men, senior women, and a junior division to consist of men, women, or mixed teams of freshman or sophomore standing), original oratory, oral reading, after-dinner speaking, extemporaneous speaking and discussion.

The University of Alabama Department of Radio has a new name. It's now the Department of Radio and Television.

During recent years the study of television has been added to many of the original radio courses. Graduates of the department are at work in radio stations and television stations throughout the southeast and from coast to coast. Dr. Kenneth Harwood is head of the department.

The Department of Radio was founded in 1940 by John Carlisle, pioneer radio educator and writer. From 1946 to 1950 Leo Martin of Boston University was head; Dr. Harwood became acting head in 1951 and head in 1952.

Student radio station WABP is operated in connection with the Department of Radio and Television. Students also broadcast through the facilities of WUOA-FM, University, Alabama, and WAFM-TV, Birmingham.

Courses of study leading to the B.A. and M.A. degrees are offered.

The Department of Dramatic Art of the Richmond Professional Institute announces the addition of two new members to its staff.

Mr. Jeff Miller, who recently completed work on his Master's Degree at The University of Texas has been employed as the technical director of the Theatre Department.

Miss Margaret Rainey, who completed her work for the Master's Degree at The University of Ohio, has been appointed to the post of Speech Correctionist in charge of the Junior League Speech Correction project, is also teaching Speech Correction at The Richmond Professional Institute.

Duke University received a \$2,000 Easter Seal grant for expanded speech service under the Duke Child Guidance Clinic.

The grant has been made by the N. C. State Society for Crippled Children and Adults, an Easter Seal agency, to Dr. Leslie B. Hohman, director of the clinic.

Dr. Hohman said the grant will make it possible to treat speech disorders for handicapped children and adults who otherwise could not afford to pay. The grant will be used to expand speech service for patients who have to remain in Durham for long-term treatment.

The speech treatment program for North Carolina children and adults is conducted by Dr. Murray M. Halfond, medical speech pathologist at Duke Hospital and at the N. C. Cerebral Palsy Hospital here.

Dr. Halfond is also medical speech consultant to the Catawba County Chapter of the Society for Crippled Children and Adults.

Duke Hospital recently started a new six-week Summer Speech service for harelip and cleft palate children of North Carolina in cooperation with the Crippled Children's Section of the State Board of Health and other state agencies.

The new service is another step in an expanding program at Duke to develop better treatment methods and reduce the number of the state's speech problems.

Application for diagnosis of children's speech difficulties will be accepted at the Duke Child Guidance Clinic. Adults who wish to apply for a diagnosis survey and partial payment for free speech training should apply directly to Dr. Halfond.

During the year 1951-52 The University of Florida Radio Guild has acquired forty some active and apprentice members. Membership in Guild is achieved by accumulating points earned through active participation in television and radio programs aired every week over the facilities of CBS and MBS affiliated stations.

The Guild writes, produces, and directs three different series of radio programs each week, one being a children's series that is beamed to children of elementary school age. All programs are adaptations and originals written by the Guild members.

The University's weekly educational television series, "Knowledge In Action," is prepared by Guild members and the University faculty who participate in the series. This series is produced by a student production crew selected from the Guild.

As a result of a commercial survey the TV series has received a 40.5 rating which indicate an audience of over 50,000 televiewing the programs every week.

This year experiments were done in which a 12 foot screen has been used to produce rear screen projection. This provided a background for creating the correct atmosphere necessary for the program being telecast. This method has cut the cost of set construction tremendously.

Twice every month the organization meets as a workshop group to discuss past productions and to experiment with new production ideas in a laboratory where tape recorders and 'Dummy' cameras are used. Professor Tom C. Battin, Director of Television, is the sponsor and supervisor of the Guild organization.

Douglas Russell, Instructor of Speech in charge of costuming, at Florida State University was on leave the summer of 1952 to serve his fifth season as designer at the Oregon Shakespearean Festival, Ashland, Oregon.

The Florida State High School Student Congress was held November 14 and 15, 1952, on the campus of Florida State University and at the Capitol Building in Tallahassee. The Congress is under the sponsorship of the Department of Speech. Representatives from approximately twenty schools participated.

The Department of Speech at Florida State University sponsored its fourth annual invitational tournament on February 20 and 21, 1953.

A county workshop on speech and hearing problems was held from August 15 to September 5, 1952, at West Palm Beach, Florida under the direction of Dr. Stanley Ainsworth, Associate Professor of Speech at the Florida State University. Approximately 55 teachers were enrolled. Emphasis was on assisting the classroom teacher. Dr. Francis Cartier, also of the Department of Speech, assisted in the workshop.

At the University of Virginia: J. Jeffery Auer has been appointed Professor of Speech and Chairman of the Department of Speech and Drama. Mr. Auer has been head of the Department of Speech at Oberlin College since 1937; he is an Assistant Editor of the QUARTERLY JOURNAL OF SPEECH, and is Chairman of the SAA Committee which is editing a volume of Case Studies in

American Public Address. He holds the A. B. degree from Wabash College, the M. A. and Ph.D. degrees from the University of Wisconsin.

Mr. Malcolm B. McCoy has been appointed Assistant Professor of Speech to teach advanced and graduate courses in Speech Correction and Audiology. Mr. McCoy holds the B. A. and M. A. degrees from the University of Virginia; during the past year he has been doing additional graduate work at Western Reserve University.

Miss Rebecca S. Craig has been appointed Acting Assistant Professor of Speech to teach courses in Speech Correction. Miss Craig, who holds the A. B. degree from Asbury College, and the M. A. and Ph.D. degrees from Northwestern University, served as Clinic Supervisor last year at the University of Virginia. During the past summer she has been a member of the staff of the Speech Clinic at Northwestern University.

Mrs. Elizabeth W. Hardin has been appointed as Clinic Supervisor at the Speech and Hearing Center. Mrs. Hardin received the A. B. degree from Converse College and the M. A. degree from the University of Virginia. Last year she taught in the elementary schools of Albemarle County, Virginia.

Mr. George P. Wilson, Jr., in charge of work in oral reading and Director of Radio, has been promoted to Associate Professor of Speech.

Mr. E. Roger Boyle, Jr., Director of the Virginia Players, has been promoted to Associate Professor of Speech and Drama.

S.S.A. PLAYS

Fisk University—Dir. Lillian W. Voorhees

*An Inspector Calls, Dear Brutus, She Stoops to Conquer*

Originals: *The History of Punchinello, No Room at the Hotel*

Blackfriars Agnes Scott College—Dir. Roberta Winters

*Take Two From One*

University of Georgia—Dirs. Paul Camp, James Popovich

*Blithe Spirit, Come Back Little Sheba, As You Like It*

Shorter College—Dir. Anne Whipple

*The Member of the Wedding*

Clemson College—Dirs. Paul Winter, R. E. Ware

*The Glass Menagerie, Ten Little Indians*

William and Mary Theatre—Dir. Althea Hunt

*First Lady, The Playboy of the Western World, The Trojan War*

*Will Not Take Place*, Shakespeare production

McNeese State College—Dir. Ed Daugherty

*The Silver Cord*

University of Alabama—Dir. Marian Gallaway

*Remains to be Seen, The Medium, Noah, Othello, Affairs of State*

Furman University—Dir. Dorothy Richey

*The Last Warning, Outward Bound*

Mississippi Southern College—Dir. John Mullin

*The Silver Cord*

Maddison College—Dir. Mary E. Latimer

*The Taming of the Shrew*

Delta State Teachers College, Mississippi

*Servant in the House, Fashion*

Bob Jones University

*Romeo and Juliet*

Alabama College—Dir. W. H. Trumbauer

*The Unattainable, My Heart's in the Highland*

Memphis State College—Dirs. Bradford White, Eugene Bence

*Ladies in Retirement, The Imaginary Invalid*

Valdosta State College—Dir. Louise A. Sawyer

*Blithe Spirit*

# UNIVERSITY of MICHIGAN

## DEPARTMENT OF SPEECH

### D E G R E E S

Bachelor of Arts	Master of Science	Doctor of Philosophy
Bachelor of Science	Master of Arts	Doctor of Science

### Courses

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Address G. E. Densmore, Chairman, Department of Speech  
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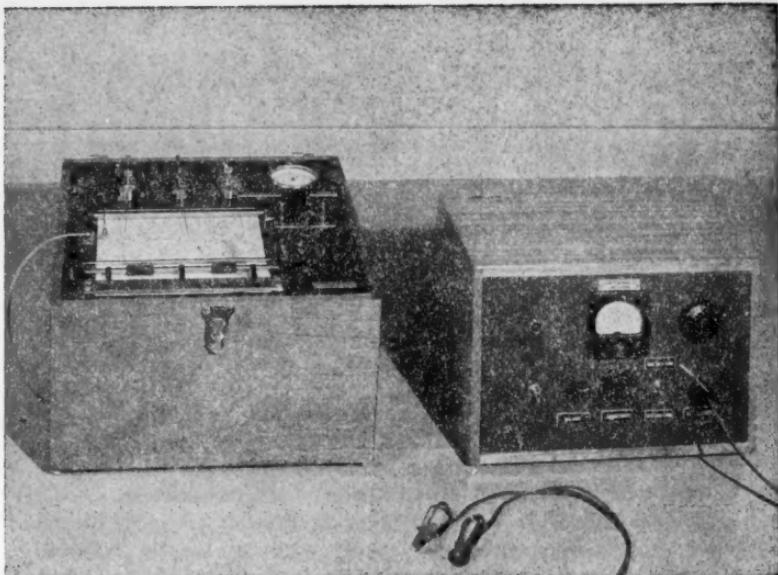
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